

**MILLION
DOLLAR
LIBRARY**

VOLUME III

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

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From The Paramount Picture "LOVE STORY"
THEME FROM LOVE STORY

Music by
FRANCIS LAI

Moderately Slow

The musical score is written for piano and guitar in 4/4 time, with a key signature of one flat (Bb). The tempo is marked "Moderately Slow". The score is divided into four systems, each with a treble and bass staff.

System 1: The piano part begins with a *p* (piano) dynamic. The guitar part has a *Gm* (G minor) chord at the start and a *D7* (D7) chord at the end of the first measure.

System 2: The piano part continues with a *Gm* chord, followed by an *Ebmaj7* (Eb major 7) chord, and then a *D7* chord. A *cresc.* (crescendo) marking is placed over the piano part in the third measure.

System 3: The piano part features a *D9(sus)* (D9 suspended) chord, followed by a *D7* chord, an *Am7(b5)* (A minor 7 flat 5) chord, and a *Gm* chord. The guitar part has a *Gm* chord at the end of the first measure. The piano part ends with a *mf* (mezzo-forte) dynamic.

System 4: The piano part continues with a *D7* chord. The guitar part has a *D7* chord at the end of the first measure. The piano part ends with a *p* (piano) dynamic.

First system of piano music. The key signature has two flats (Bb and Eb). The system consists of four measures. The chords indicated above the staff are Gm, Ebmaj7, D7, and D9(sus) D7. The music features a melody in the right hand and a bass line in the left hand. The first three measures have a piano (p) dynamic marking, while the fourth measure has a mezzo-forte (mf) dynamic marking.

Second system of piano music. The key signature has two flats (Bb and Eb). The system consists of four measures. The chords indicated above the staff are Gmaj7, G7(sus), G7, Cm, and F7. The music features a melody in the right hand and a bass line in the left hand. The first two measures have a piano (p) dynamic marking, while the last two measures have a mezzo-piano (mp) dynamic marking.

Third system of piano music. The key signature has two flats (Bb and Eb). The system consists of four measures. The chords indicated above the staff are Bbmaj7, Ebmaj7, Am7(b5), D7, and Gm. The music features a melody in the right hand and a bass line in the left hand. The first three measures have a piano (p) dynamic marking, while the fourth measure has a mezzo-forte (mf) dynamic marking.

Fourth system of piano music. The key signature has two flats (Bb and Eb). The system consists of four measures. The chords indicated above the staff are Cm, F7, Bbmaj7, and Eb. The music features a melody in the right hand and a bass line in the left hand. The first three measures have a piano (p) dynamic marking, while the fourth measure has a mezzo-forte (mf) dynamic marking. The fourth measure also includes a triplet (3) marking over the right hand melody.

First system of piano music. The key signature has two flats (B-flat and E-flat). The system consists of two measures. The first measure is marked with the chord **A7**. The second measure is marked with the chord **Dmaj7**. The third measure is marked with the chord **D7**. The music features a melody in the right hand and a bass line in the left hand.

Second system of piano music. The system consists of two measures. The first measure is marked with the chord **Gm** and the dynamic **mp**. The second measure is marked with the chord **D7**. The music features a melody in the right hand and a bass line in the left hand.

Third system of piano music. The system consists of two measures. The first measure is marked with the chord **Gm**. The second measure is marked with the chord **Ebmaj7**. The third measure is marked with the chord **D7**. The fourth measure is marked with the chord **D7(sus) D7** and the dynamic **rit.**. The music features a melody in the right hand and a bass line in the left hand.

Fourth system of piano music. The system consists of two measures. The first measure is marked with the chord **Gm** and the dynamic **a tempo dim.**. The second measure is marked with the chord **Gm7**. The third measure is marked with the chord **Ebmaj7** and the dynamic **poco rit.**. The fourth measure is marked with the chord **Gm** and the dynamic **pp**. The music features a melody in the right hand and a bass line in the left hand.

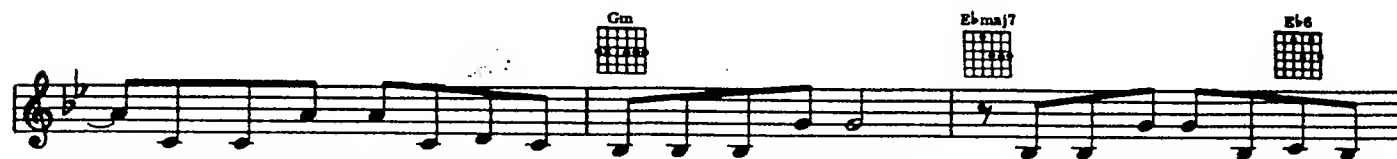
From The Motion Picture "LOVE STORY"
(Where Do I Begin)

LOVE STORY

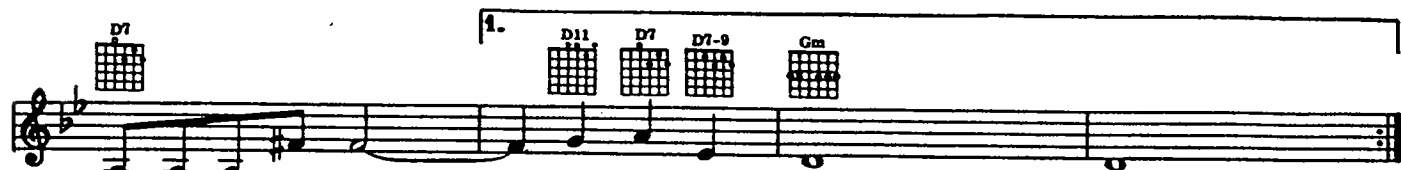
Slowly



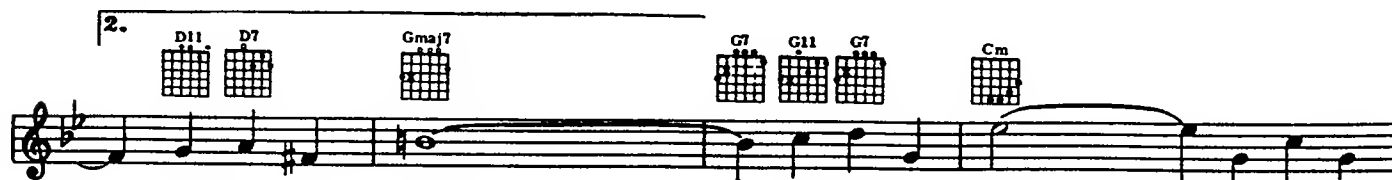
Where Do I Be-gin _____ to tell the sto - ry of how great a love can be, _____
With her first hel-lo _____ she gave a mean-ing to this emp-ty world of mine; _____



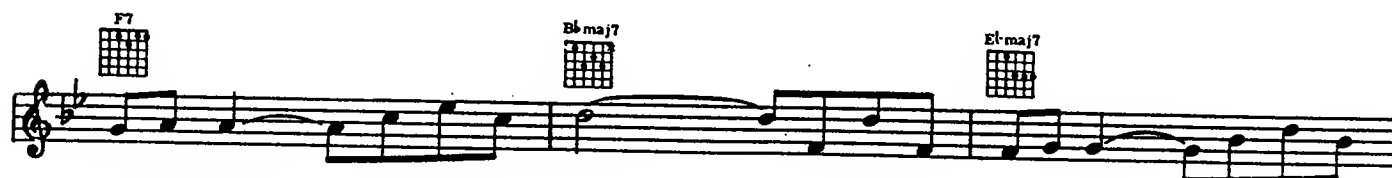
— The sweet love sto - ry that is old - er than the sea, The sim - ple truth a - bout the
— There'd nev - er be an - oth - er love, an - oth - er time; She came in - to my life and



love she brings to me? _____ Where do I start? _____
made the liv - ing fine. _____



— She fills my heart, _____ She fills my heart _____ with ver - y



spe-cial things, _____ with an - gel songs, _____ with wild im - ag - in - ings. _____ She fills my

Am7-9 D7 Gm Cm

soul _____ with so much love that an - y - where I go _____ I'm nev - er

F7sus F7 Ebmaj7 Eb

lone - ly. _____ With her a - long, _____ who could be lone - ly? _____ I reach for her

A7 Dmaj7 D7

hand, _____ it's al - ways there. _____

Gm D7

How long does it last? _____ Can love be meas - ured by the hours _____ in a day? _____

Gm Ebmaj7 Eb

_____ I have no an - sw - ers now, but this much I can say: _____ I know I'll need her till the

D7 D11 D7 Gm Ebmaj7 Gm

stars all burn a - way _____ and she'll be there. _____

"I Do, I Do"

My Cup Runneth Over

Words by
TOM JONESMusic by
HARVEY SCHMIDT

Moderato e grazioso

REFRAIN

1. Some - 1. times in the morn - ing when shad - ows are
2. times in the ev - 'ning when you do not

deep, I lie here be - side you, just
see, I stud - y the small things you

watch - ing you sleep. And some - times I
do con - stant - ly. I mem - or - ize

whis - per what I'm think - ing of: My
mo - ments that I'm fond - est of: My

cup run - neth o - ver with luh
cup run - neth o - ver with luh

uh uh uh
uh uh uh

1. Dm7 G
uh uh uv. 2. Some -

2. Dm7 G7 C
uv! 3. In on - ly a

Am7 Dm9 G7(6) C
me - ment, we both will be old; We won't e - ven

My Cup Runneth Over (2)

no - tice the world turn - ing cold. And so in this

mo - ment with sun - light a - bove: My

cup run - neth o - ver with luh _____

uh _____ uh _____ uv, with

Luh _____

uv, with Luh _____

uh _____ uv, with lu hub _____

uv!

Am Dm9 G7(6) C

Em Dm Em

Dm7 Dm9/Gbass C

Am Dm7 G7

C Am Dm7

G7 C Am

Dm7 G7 C

SOMEWHERE, MY LOVE

(LARA'S THEME FROM "DOCTOR ZHIVAGO")

Lyric by
PAUL FRANCIS WEBSTER

Music by
MAURICE JARRE

Verse: Ad lib.

Where are the beau-ti - ful days? Where are the sleigh-rides 'til dawn?

Where are the ten-der mo-ments of splen-dor? Where have they gone? Where have they gone?

Moderately with expression

Some - where, My Love there will be songs to sing.

Al - though the snow cov-ers the hope of spring.

Some - where a hill bloa-soms in green and gold.

And there are dreams all that your heart can hold.

Some - day we'll meet a - gain my love.

Some - day when-ev - ar the spring breaks through.

You'll come to me out of the long a - go.

Warm as the wind soft as the kiss of snow.

Till then my sweet think of me now and then.
(Lar - a, my own)

God - speed - my love 'til you are mine a - gain.

'til you are mine a - gain.

SOMETHING

**Words and Music by
GEORGE HARRISON**

GEORGE HARRISON

Guitar and Chord Name

Bb Instruments (Melody)

C Chord Organ

C Instruments (Melody)

Piano or Organ

Pedal and Bass

Some-thing in the way she moves
Some-thing in the way she knows

at-tracts me like no oth-er
And all I have to do is

lov-er. —
think of her.

Some-thing in the way she woos me,
Some-thing in the things she shows me,

I don't want to leave her now,
I don't want to leave her now,

You
You

know I be-lieve and how. —

Some-where in her smile she knows

that I don't need no oth-er lov-er. —


Some-thing in her style that shows me, I

Chords: G, B \flat , F, B \flat , D7-9, Gm, D7, Cm, G7, Cm, G7, D7, Cm, G7, D7, G, D7, G.

Performance instructions: *mf appass.*, *p dolce*, *rit. e dim.*, *pp*.


From the United Artists Motion Picture "THE THOMAS CROWN AFFAIR"
Theme From The Thomas Crown Affair

Em




Round like a cir - cle in a spi - ral, like a wheel with - in a
 Mind! Like a tun - nel that you fol - low to a tun - nel of its

B7 Em




wheel, Nev - er end - ing or be - gin - ning on an ev - er spin - ning reel, Like a snow - ball down a
 own, Down a hol - low to a cav - ern where the sun has nev - er shone, Like a door that keeps re -

E7 Am7 D7




moun - tain, or a car - ni - val bal - loon, Like a car - ou - sel that's turn - ing run - ning rings a - round the
 volv - ing in a half for - got - ten dream, Or the rip - ples from a peb - ble some - one toss - es in a

Gmaj7 Cmaj7 F#m7-5




moon, } Like a clock whose hands are sweep - ing past the min - utes of its face, And the world is like an
 stream. }

B7 A#dim B7




ap - ple whir - ling si - lent - ly in space, Like the cir - cles that you find in The Wind - mills Of Your

Em Am7



Mind! Keys that jin - gle in your pock - et, words that jan - gle in your head, Why did sum - mer go so

D7 Gmaj7 G7



quick - ly? Was it some - thing that you said? Lov - ers walk a - long a shore and leave their foot - prints in the

Cmaj7 F#7 Bm

sand. Is the sound of dis-tant drum-ming just the fin-gers of your hand? Pic-tures hang-ing in a

E7 Am D7

hall-way and the frag-ment of a song. Half re-mem-bered names and fac-es, but to whom do they be-

Gmaj7 Cmaj7 F#m7-5

long? When you knew that it was o-ver you were sud-den-ly a-ware That the au-tumn leaves were
(Girl) When you knew that it was o-ver in the au-tumn of good-byes, For a mo-ment you could

B7 Em

turn-ing to the col-or of her hair! - Like a cir-cle in a spi-ral, like a wheel with-in a
not re-call the col-or of his eyes!

B7 A#dim

wheel, Nev-er end-ing or be-gin-ning on an ev-er spin-ning reel, As the im-a-ges un-


Em B7 Em

wind, Like the cir-cles that you find in The Wind mills Of Your Mind!

THOSE WERE THE DAYS


Words and Music by
GENE RASKIN

Am Am6 Am7 Am6




Once up - on a time there was a ta - vern
Then the bu - sy years went rushing by us. We
Just to - night I stood be - fore the ta - vern.
Through the door there came fa - mi - liar laughter. I

A maj Dm Dm6 Dm



Where we used to raise a glass or two. Re - member how we laughed a - way the
lost our star - ry no - tions on the way. If by chance I'd see you in the
No - thing seemed the way it used to be. In the glass I saw a stranger e -
saw your face and heard you call my name. Oh my friends we're older but no

Am7 Am6 B maj B9 E



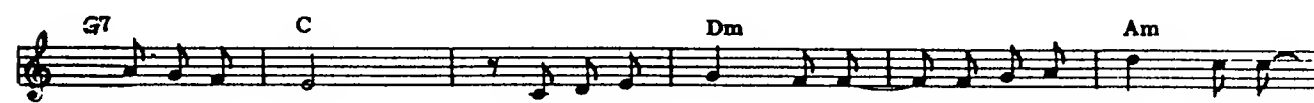
hours, And dreamed of all the great things we would do. Those were the
tavern, We'd smile at one an - other and we'd say - Those were the
flection. Was that lonely fellow really me? Those were the
wiser, For in our hearts the dreams are still the same. Those were the

a tempo Am Dm G



days, my friend. We thought they'd ne - ver end, We'd sing and dance for -

G7 C Dm Am



e - ver and a day; We'd live the life we chose, We'd fight and ne - ver lose,

E7 Am



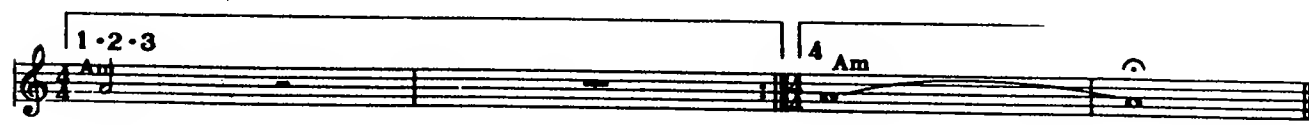
For we were young and sure to have our way. La la la la la la

A maj Dm F7 E7



la la la la la la Those were the days, Oh yes, those were the

1-2-3 4 Am



days. days.

Mame

From the Broadway Musical "MAME"

Music and Lyrics by
JERRY HERMAN

Chorus

C C6 Cmaj7 C#dim. Dm7 G7

You coax the blues right out of the horn, MAME,—

Dm Dm(+7) Dm7 G7 Cmaj7 C6 Cmaj7

You charm the husk right off of the corn, MAME,—

Am Am(+7) Am7 Am6 Em

You've got the ban-joes strum-min' and plunk-in' out a tune to beat the

A9 Dm Dm(+7) Dm7 G7 G9(+5) C C#dim.

band, The whole plan-ta-tion's hum-min' since you brought Dix-ie back to Dix-ie-

Dm7 G7 C C6 Cmaj7 C#dim. Dm7

land. You make the cot-ton eas-y to pick,

G7 Dm Dm(+7) Dm7 G7 E7

MAME,— You give my old mint ju-lep a kick,

Dm6 E7 Am Am(+7) Am7 Eb dim. Em

MAME,— You make the old mag-no-lia tree blos-som at the men-tion of your

A9 Dm Dm(+7) Dm7 G7 Em Em(+7) Em7

name. { 1. You've made us feel a-live a-gain, And giv-en
2. Your spe-cial fas-ci-na-tion 'll Prove to be

A9 D7 Dm7 G7 G7(b9)

us the drive a-gain, To make the South re-vive a-gain,
in-spi-ra-tion-al, We think you're just sen-sa-tion-al,

1. C Cdim Dm7 G7 2. C

MAME. MAME.

If He Walked Into My Life

From the Broadway Musical "MAME"

Music and Lyrics by
JERRY HERMAN

Verse (*ad lib.*)

Abmaj7

Abdim.

Ebmaj7

Fm7

Girl: Where's that boy with the bu - gle?

Boy: Where's that girl with the prom - ise?

My lit - tle love who was

The girl who - tried to -

Bb7 sus.

Bb7(b9)

Ebmaj7

Gm9

C7(b9)

Fmaj7 F6

al - ways my big ro - mance;
show me what love could be;

Where's that boy with the bu - gle? And
Where's that girl with the prom - ise? And

Gm7

C7 sus.

C7(b9)

F6

why did I ev - er buy him those damn long pants? _____
why do I feel the - some - one to blame is me? _____

Chorus - *Slowly in tempo*

(tacet)

F6

Fmaj7

F7

Am7

Did {he} need a strong - er hand?

Did {he} need a light - er touch?

D7

G9

G9(+5)

G7

G9

G9(+5)

Gm7

C9

C9(+5)

Fmaj7

Was I soft or was I tough? Did I give e - nough? Did I give too much? _____

Cm6

D7(b9)

Gm

Gm7

Bbm6

At the mo - ment that {he} need - ed me, _____ Did I ev - er turn a -

Am7

Fdim.

Gm7

G9

way? _____ Would I be there when {he} called, _____ IF {HE} WALKED IN-TO MY

C7 sus. C7(b9)

Fmaj9

C7 (tacet)

F6

LIFE _____ to - day. _____ { Were his days a lit - tle dull?
Did she mind the lone - ly nights?

Fmaj7

F7

Am7

D7

G9

G9(+5)

Were his nights a lit - tle wild?
Did she count the emp - ty days?

Did I o - ver - state my
Was I si - lent, was I

If He Walked Into My Life (2)

G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7
 plan? Did I stress the man? And for - get the child.
 cold? Was I quick to scold? Was I slow to praise?

Cm6 D7(b9) Gm Gm7 Bbm6 Am7
 — } And there must have been a mil - lion things, — That my heart for - got to say. —

Fdim. Gm7 G9 C7sus. C7(b9) F
 — Would I think of one or two, — IF ^{HE} WALKED INTO MY LIFE — to - day. _{SHE}

(tacet) D♭ D♭6 D♭maj7 D♭6 Bbm7
 Should I blame the times I pam - pered ^{him,} Or blame the times I bossed ^{him;}
 her, her,

A♭7 D♭ D♭6 D♭maj7 D♭6 Gm7
 — } What a shame I nev - er real - ly found the ^{boy,} Be - fore I lost ^{him.}
 girl, her.

C7 Fdim. F6 Fmaj7 F7 Am7
 — } Were the years a lit - tle fast. Was ^{his} world a lit - tle free? _{her}

D7 G9 G9(+5) G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7
 Was there too much of a crowd? All too lush and loud and not e - nough of me. —

Cm6 D7 Gm Gm7 Bbm Am7
 — Though I'll ask my - self my whole life long, — What went wrong a - long the way; —

Fdim. Gm7 G9 C7sus. C7(b9) Am7
 — Would I make the same mis - takes — IF ^{HE} WALKED INTO MY LIFE — to - day? If that _{SHE}

D7 G9 Bbm6 C7(b9) Fmaj7 A♭6 Fmaj7
^{boy} _{girl} — } with the ^{bu - gle} _{prom - ise} } Walked in - to my life to - day. —

Alfie

Words by
HAL DAVID

Music by
BURT F. BACHARACH

Very Slowly, Rubato

What's it all a - bout, Al - fie? Is it

just for the mo - ment we live? What's it

all a - bout when you sort it out, Al - fie?

Are we meant to take more than we give, or are we meant to be kind?

And if on - ly fools are kind, Al - fie, then I

guess it is wise to be cruel. And if life be - longs on - ly to the strong,

Al - fie, what will you lend on an old gold - en rule? As

sure as I be - lieve there's a heav - en a -

bove, Al - fie, I know there's some - thing much

more. Some - thing e - ven non - be - liev - ers can be - lieve in.

I be - lieve in love, Al - fie. With - out true love we just ex -

Aifie (2)

ist, Al - fie. Un - til you find the love you've
 missed you're noth - ing, Al - fie. When you walk let your heart
 lead the way and you'll find love an - y day,
 Al - fie, Al - fie.

Chords: Em7, Am7, F#m7-5, F9, Em7, Am9, Am7, D7-5 add B, D9-5 add B, Dm7, F#9, Dm7, C7-9, Dm9, Dm7, C7-9, Cmaj9, Cmaj7.

When My Sugar Walks Down The Street

(All The Little Birdies Go Tweet, Tweet, Tweet)

CHORUS

WHEN MY SU-GAR WALKS DOWN THE STREET, All the lit - tle bird - ies go
 tweet, tweet, tweet, And in the ev - ning when the sun goes down.
 It's nev - er dark when she's a - round, She's so af - fec - tion - ate and
 I'll say this, That when she kiss - es me I sure stay kissed, WHEN MY SU-GAR WALKS
 DOWN THE STREET The lit - tle bird - ies go tweet, tweet, tweet. tweet. —

Chords: G, Dm9, E7, A7, D7, G, C6, G, Gdim, D7, D-7, G, G, Dm9, E7, A7, D7, G, C6, G, G7, E7, Am, E7, Am, G, E7, A9, D7, G, Gdim, D7, G.

ANY WEDNESDAY

Theme From The Warner Bros. Picture "Any Wednesday"

Lyric by
MARILYN and ALAN BERGMAN

Music by
GEORGE DUNING

With a beat

Dm7 C6 Cmaj.7 Dm7 G7 Cmaj.7 Dm7
 AN - Y WEDNES-DAY, love that Wednes - day! For - tune
 AN - Y WEDNES-DAY, love that Wednes - day! Seems the

Cmaj.7 Dm7 Em7 F9 Cmaj.7 C⁰
 brings the sweet-est things to me on Wednes-day! Long as
 peak of ev - 'ry week for me is Wednes-day! It be-

G Dm7 G Dm7 Fm7 Bb7 add 6
 I can re-mem-ber, I've had a hunch, Wednes-day is real-ly the
 gins with the let - ters "Dou-ble - u"-"e" That means to - geth-er for

Fm7 Bb7 add 6 G Dm7 G7
 best o' the bunch... Need-less to say that It's al - so the day that we met!
 ba-by and me, When we sur-ren-der The whole day's a - gen-da to love!

Cmaj.7 Gb7 Dm7 C6 Cmaj.7 Dm7 G7 Cmaj.7
 Su - per - sti-tion pre-mo - ni-tion
 One more let-ter, makes it bet-ter.

Dm7 Cmaj.7 Dm7 Em7 F9 E9 E7 (sus.4) E7-5 E7 E7+ E7
 — That may be but I can see that you'll be mine! On a
 — Tack a "D" up-on the "We" and you get "Wed"! That spells

Am7 Ab7 3 Cmaj.7 Dm7 Cmaj.7 Am Am7
 Wednes-day, It - 'll all come true. Name the
 heav-en! How's it sound to you? Name your

1. Dm7 G7 add 6 G7-9 C6 G6 Dm7
 Wednes-day, AN - Y WEDNES-DAY will do! AN - Y

Any Wednesday (2)

2. Dm7 G7
Wednes-day, AN - Y WEDNES-DAY, Pick a

Dm G7 add 6 C6 Dm7 C
Wednes-day, AN - Y WEDNES-DAY will do!

WHATEVER WILL BE, WILL BE

(QUE SERÁ, SERÁ)

Voice C Cmaj7 C6 C
1. When I was just a lit - tle {girl} I asked my

C#dim Dm7 G7
moth - er, "What will I be? Will I be {pret - ty?

Dm7 G7 C
Will I be rich? Here's what she said to me:

Refrain F
"Que Se - ra, Se - ra, What - ev - er Will

C G7
Se will be; The fu - ture's not ours to see.

C Dm7 G7
Que Se - ra, Se - ra! What will

Dm7 G7 C 1. 2. Guitar tacet
be will be: " 2. When I was

4. C Dm G7 C
Que Se - ra, Se - ra!"

QUIET NIGHTS OF QUIET STARS

(Corcovado)

Key of C (B-C)

Original Words and Music by

ANTONIO CARLOS JOBIM

English Words by GENE LEES

Moderately slow

Refrain *D9

QUI - ET NIGHTS OF QUI - ET STARS, qui - et chords from my —

gui - tar float - ing on the si - lence that sur - rounds —

us. Qui - et thoughts and qui -

et dreams, qui - et walks by qui - et streams,

and a win - dow look - ing on the moun - tains and the sea.

How love - ly! This is where I want to be.

Here, with you so close to me, un - der the fin - al

flick - er of life's em - ber.

I, who was lost and lone - ly, be - liev - ing life was

ou - ly a bit - ter, tra - gic joke, have found with you —

Abdim

Gm7

Gb7

Fmaj.7 F6 Fmaj.7 Gm7 Am7 Fmaj.7 Fm7

Fm7 Em7 A7+5

D9 Dm7 Ab dim

Abdim D9

Abdim Gm7

Gm7 Gb7 Fmaj.7 F6 Fmaj.7 Gm7 Am7 Gm7

Fm7 Fm Fm6 Em7

Am7 Dm7 G7(b9)

Quiet Nights Of Quiet Stars (2)

the mean-ing of ex-ist-ence. Oh, my love.

1. C Bb9 A7+5 2. C Bb9 Db7 C6

Recorded by ROGER WILLIAMS on KAPP RECORDS

BORN FREE

Lyric by DON BLACK
Music by JOHN BARRY

Maestoso

Born Live free, as free as the wind blows, as free as the
free, and beau-ty sur-rounds you, the world still a -

grass grows, born free to fol-low your heart.
stounds you, each

time you look at a star. Stay free,

where no walls di- vide you, you're free as a

roar- ing tide, so there's no need to hide.

Born free, and life is worth liv- ing, but on- ly worth

liv ing 'cause you're born free.

THE IMPOSSIBLE DREAM

(THE QUEST)

Lyric by
JOE DARION

Music by
MITCH LEIGH

Tempo di Bolero

Bbmaj9 Bb Bbmaj9 Bb

1. To dream the im-pos-si-ble dream, to
(2. To) right the un-right-a-ble wrong, to

Ebmaj9 Eb Ebmaj9 Eb6

fight the un-beat-a-ble foe, To
love pure and chaste from a-far, To

Dm Dm7 Eb6

bear with un-bear-a-ble sor-row, to
try when your arms are too wea-ry, to

1. Cm F7 2. Cm

run where the brave dare not go. 2. To reach the un-reach-a-ble

F7 Cm7 Bb

star! This is my quest, to fol-low that

Gm Dm

star, No mat-ter how hope-less, no mat-ter how

Eb6 Gm

far; To fight for the right with-out ques-tion or

Gb Bb+5 Bb Bb+5 Gm

pause, To be will-ing to march in-to hell for a heav-en-ly

Ab Cm

cause! And I know, if I'll on-ly be

Ab D

true To this glo-ri-ous quest, that my

Eb6 A7

heart will lie peace-ful and calm, When I'm laid to my

The Impossible Dream (2)

rest, And the world will be bet-ter for
 this; That one man, scorned and cov-ered with
 scars, Still strove with his last ounce of cour-age, To
 reach the un-reach-a-ble stars.

a tempo

These Things I Offer You

A heart that longs for you, Two arms that will be true, THESE
 THINGS I OF-FER YOU for a life-time. Two lips with one de-sire, To
 set your heart a-fire, THESE THINGS I OF-FER YOU for a life-time. A
 co-zy lit-tle nest just meant for us to share, Per-haps a ti-ny guest will
 be ar-riv-ing there! My life, my love, my all, are at your beck and call, THESE
 THINGS I OF-FER YOU for a life-time. A life-time.

SAND AND SEA

(PLEIN SOLEIL)

Original French Words by
MAURICE VIDALIN
English Words by
MACK DAVID

Music by
GILBERT BECAUD

Fairly slowly

Sand and sea, _____ Sea and
Plein so - leil, _____ Plein so -

Gm7 C Gm7

sand, _____ And the warm bright sun up a - bove, _____ Sum-mer
-leil, _____ Et la ville est tout en-gour-die _____ De som-

C Dm7 G7 C Gm7 C

days, _____ Hap-py days, _____ With my love. _____
-meil _____ au so - leil _____ De mi - di. _____

Gm7 C

Sand and sea, _____ Sea and sand, _____ Hear the wings in
Je t'at - tends _____ au so - leil _____ Pres de la son -

Gm7 C Dm7 G7

flight of the dove, _____ Summer nights, _____ Hap-py nights, _____ Mak-ing
-taine at-tie - die _____ Je t'at - tends _____ au so - leil, _____ Mon a -

C Gm7 C C6 C G7

love. _____ The twinkling stars Are danc-ing on the
-mie. _____ Dé - pé - che toi Elle est jo - lie, la

C Cmaj7 C6 Dm7 G7

white caps. _____ Those cra-zy stars They've had too ma - ny night caps!
ro - be. _____ Je tends les bras Vers cet - te fleur qui vo - le

C G+ C9 C7 F Bb9

I touch your hand, The hand that lies be - side me.
J'ai mon vé - lo Je t'ém-mène à la pla-ge

C G7 Dm7 G7 C

Pa - ra-dise can be found If you'll guide me. Sand and sea, _____
C'est pas loin Mais le jo - li, le jo - li vo - ya - - - ge Plein so - leil, _____

Gm7 C Gm7

Sea and sand, _____ And the an - gels sing from a - bove, _____
plein so - leil, _____ Et le sable est chaud comme un lit. _____

Sand And Sea (2)

C Dm7 G7
 Hap-py days, Hap-py nights, Mak-ing
 Un grand lit au so - leil et you-
 love.
 -pi.

SOFTLY, AS I LEAVE YOU

C Dm7 G7 C Dm7 G7
 Soft - ly I will leave you soft - ly For my heart would
 break if you should wake and see me go. So I leave you
 Eb Fm7 Bb7 Eb Fm7 Bb7
 soft - ly long be-fore you miss me. Long be-fore your
 Eb Ab Gm7 Eb Fm7 Bb7
 arms can beg me stay For one more hour or one more
 C Dm7 G7 C Dm G7
 day. Aft - er all the years I can't bear the
 Am Am7 F Ab 1. Fm7
 tears to fall so Soft - ly, As I Leave You
 C Dm7 G7 2. Fm7 C
 there. As I Leave You there,
 Dm7 G7 C Dm7 G7 C Fm6 C
 as I leave you there, as I leave you there.

(I Never Promised You A)
ROSE GARDEN

By
 JOE SOUTH

Moderately Bright, with a beat

mf

CHORUS

mp

I beg your par-don, I nev-er prom-ised you a rose—gar-den, A-long with the sun-shine,

there's got to be a lit-tle rain—some-time, When you take you got to give so live and let live—or let

go, oh, oh, oh,— I beg your par-don, I nev-er prom-ised you a rose—gar-den.

VERSE

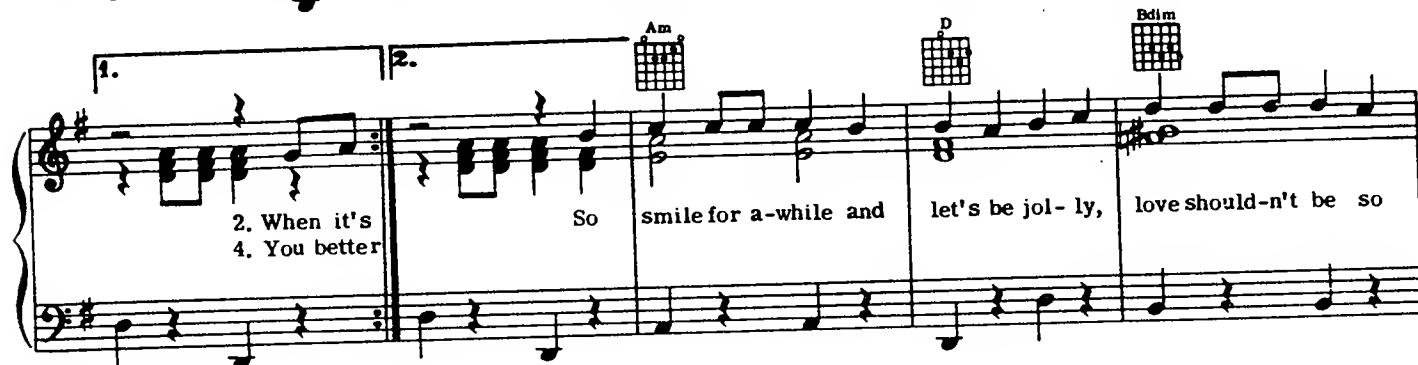
1. I could prom-ise you things— like big dia-mond rings— but you don't find ros-es
 2. sweet talk-ing you— could make it come true— I would give you the world right now
 3. I could sing you a tune— and prom-ise you the moon but if that's what it takes to
 4. look be-fore you leap, still wa-ters run deep— and there won't al-ways be



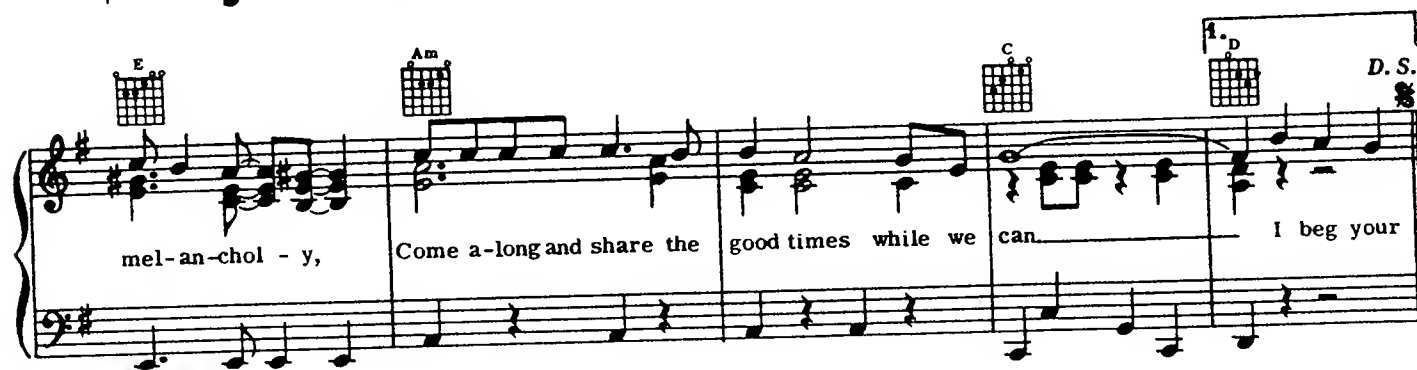
grow-ing on stalks of clo - ver,
on a sil - ver plat - ter,
hold you I'd just as soon let you go,
some - one there to pull you out,

so you bet-ter think it
But what would it
But there's one thing I
And you know what I'm

o - ver.
mat - ter.
want you to know.
talk-in' a - bout.



1. 2. When it's So smile for a-while and let's be jol-ly, love should-n't be so
4. You better



mel-an-chol - y, Come a-long and share the good times while we can. I beg your

D. S.



1. I beg your par-don, I nev-er prom-ised you a rose - gar - den,



A - long with the sun-shine there's got to be a lit-tle rain some-time.

Start to fade out

Love Theme From "The Sandpiper"

(THE SHADOW OF YOUR SMILE)

Lyric by
PAUL FRANCIS WEBSTER

Music by
JOHNNY MANDEL

Moderately (in slow 2) **Rubato (in 2)**

C6 F6 C6(9) C6

One day we walked a -

Dm7 G7-5 Cmaj7 C6 C#m7 F#m7

long the sand, One day in ear - ly spring. You held a pip - er

Bm7 E7 D6 A6(9) Gm7 A7-9

in your hand to mend its bro - ken wing, Now I'll re - mem - ber

Dm Dm7 Bm7-5 E7 Bb9 Am9 Am Am7 Cdim

man - y a day and man - y a lone - ly mile. The ech - o of a

Bm7 Em7 Am7 D7 C6 G6(9)

pip - er's song the shad - ow of a smile.

Chorus

Moderately (slow 4) **Tacet** F#m7 B7 F

The Shad - ow Of Your Smile when you are

Em A9 Am7

gone Will col - or all my dreams and

D7 Ab7-5 G Cmaj7(9)

light the dawn. Look in - to my

F#m7-5 F#m7 B7 B7-9 Em Em7

eyes my love and see All the love - ly

C#m7-5 F#7 C7 C9 F#m7 B9 **Tacet**

things you are to me. Our wist - ful lit - tie

F#m7 B7 F Em A9

star was far too high. A tear - drop kissed your

Am7 D9 Cdim Bm7-5 E7-9 E7-9

lips and so did I. Now when I re -

Am7 Cm7 F13 Bm7 F9-5

mem - ber spring. All the joy that love can bring.

Bm7 E7-9 A13 Eb9-5 Am7 Cm D7-9

I will be re - mem - ber - ing The Shad - ow Of Your

1. G6 **Tacet** 2. G6

Smile. The Shad - ow Of Your Smile.

Brightly, with a beat

HOUSTON

Words and Music by
LEE HAZLEWOOD

31

1. Well, it's lone-some in this big town — Ev - 'ry -
2. Got holes in both of my shoes — I'm a
3. Have - n't eat - en in a - bout a week — I'm so

C Maj7 C7 F C

bod - y — puts me down — I'm a face with - out a name —
walk - in' — case of the blues — Saw a dol - lar — yes - ter - day —
hum - gry, when I walk I squeak — No - bod - y — calls me friend.

F C F C

Just a - walk - in' — in the rain — Go - ing back to
But the wind blew — it a - way —
It's sad, — the shape I'm in —

C G7 1-2 C

HOUS - TON, HOUS - TON, HOUS - TON.

G7 C

2 Got HOUS - TON.
3 Have - n't

C G7 C Repeat until Fadeout

HOUS - TON, HOUS - TON, HOUS - TON Go - ing back to

Extra Lyrics

4. Got a girl waitin' there for me,
At least she said she'd be,
Got a home and a big warm bed,
And a feather pillow for my head.
Going back to Houston, Houston, Houston.

5. Take a bus or take an ole freight train,
Thumb a ride or walk, it's all the same,
Going back where they know my face,
And I'm never gonna leave that place.
Going back to Houston, Houston, Houston.

(Back to first verse and fade)

A Dream Is A Wish Your Heart Makes

Chorus Moderately Slow with expression

D7 G Ddim G Omaj7 G

A DREAM IS A WISH YOUR HEART MAKES.

G B7 C E7

When you're fast a - sleep. In

Am7 Cdim Am7 Fdim Am9 D9 D13

dreams you will lose your heart - aches; What - ev - er you

Am7 D7 G Em7 Am7 1+7+9 D7 G Ddim G Omaj7

wish for - you keep. Have faith in your dreams and

G Dm7 G7 G9(11) C C B C

some - day — Your rain-bow will come smil - ing thru, No mat - ter

Cmaj7 C8 Cmaj9 C4 F13 F9 Am7 G Cmaj9 G6 A9 Am7 D7 Am7

how your heart is griev - ing if you keep on be - liev - ing the dream that you

Am7(G9(11)) D7 (1+9) 1 G E13 D9 Abmaj7 G

wish will come true. A true.

CABARET

From The New Musical "CABARET"

Lyrics by
FRED EBB

Music by
JOHN KANDER

Chorus

E_b Moderato **B_b9** **B_b9(+5)** **E_b** **B_b7(+5)**

What good is sit - ting a - lone in your room? —
Put down the knit - ting, the book and the broom, —

E_b **E_bmaj7** **E_b7**

Come hear the mu - sic play; —
Time for a hol - i - day; —

A_b **Adim** **Gm** **C9** **Fm7**

Life is a CAB - A - RET, old chum, — Come to the

B_b9 **1. E_b** **Fm7** **B_b9** **2. E_b**

CAB - A - RET, — RET. Come taste the

A_bm **E_b** **Cm** **Cm(+7)**

wine, Come hear the band, Come blow the horn, start

Cm7 **F9** **B_b7** **E_b**

cel - e - brat - ing, Right this way, your ta - ble's wait - ing. 1. No use per -
2. Start by ad -

B_b9 **B_b9(+5)** **E_b** **B_b7(+5)** **E_b** **E_bmaj7**

mit - ting some proph - et of doom — To wipe ev - 'ry smile a -
mit - ting from cra - dle to tomb, — It is - n't that long a

B_bm7 **E_b7** **A_b** **Adim** **Last time to Coda** **Gm7** **C9**

way; — Life is a CAB - A - RET, old chum, —
stay; —

Fm7 **B_b11** **E_b**

Come to the CAB - A - RET, — Come taste the

Coda **Gm7** **C9** **A_b** **Adim** **Gm7** **C9**

RET, old chum, — On - ly a CAB - A - RET, old chum, —

Fm7 **B_b11** **E_b** **B_b9(+5)E_b**

— So come to — the CAB - A - RET. —

SUMMER WIND

Original German words by HANS BRADTKE
English lyric by JOHNNY MERCER A.S.C.A.P.

Music by
HENRY MAYER

Slowly

The SUM-MER WIND came blow-ing in a- cross the sea,-- It

lin-gered there to touch your hair and walk with me.. All

sum-mer long we sang a song and strolled the gold-en sand,

Two sweet-hearts and the SUM-MER WIND.

Like paint-ed kites the days and nights went fly-ing by,-- The

world was new be-neath a blue um-brel-la sky.-- Then,

soft-er than a pip-er man one day it called to you,

I lost you to the SUM-MER WIND.

The au-tumn wind, the win-ter winds have come and gone,--

And still the days, the lone-ly days go on and on...

And guess who sighs his lull-a-bies through

nights that nev-er end, My fick-le friend, the

SUM-MER WIND,-- The SUM-MER WIND,-- The SUM-MER WIND.

IT'S NOT UNUSUAL

Key of G (D-E)

Words and Music by
GORDON MILLS
and LES REED

Moderato (with a beat)

Refrain

**G* *Am7* *D7*

IT'S NOT UN - U - SU - AL - to be loved by an - y - one. —
IT'S NOT UN - U - SU - AL - to go out at an - y - time. —

**G* *Am7*

IT'S NOT UN - U - SU - AL - to have fun with an - y - one. —
but when I see — you out — and a - bout it's such a crime. —

Bm *Am7*

But when I see — you bang - ing a - bout — with an - y - one, —
If you should ev - er wan - na be loved — by an - y - one, —

Am7 *D7* *G*

— IT'S NOT UN - U - SU - AL - to see me cry. —
— IT'S NOT UN - U - SU - AL - to it

G *D7* *G*

— I wan - na die. — hap - pens ev - 'ry day. —

G *Am7* *D7*

— No mat - ter what you say, — you'll find it

D7 *G*

hap - pens all the time. —

G *Am7*

Love will nev - er do — what you want it to. —

D7 *Bm7* *pb7*

Why can't this cra - zy love be mine? —

Am7 *D7* *G*

IT'S NOT UN - U - SU - AL - to be

Am7 *D7* *G*

mad with an - y - one. — IT'S NOT UN - U - SU - AL - to be

Am7 *Bm*

sad with an - y - one. — But if I ev - er find that you've changed. —

Am7 *D7*

— at an - y - time, — IT'S NOT UN - U - SU - AL - to

G *Am7* *D7* *G*

find that I'm in love with you. —

Outside Of Heaven

Lyric by
SAMMY GALLOP

Tune Uke
G C E A

Music by
CHESTER CONN

Slowly (with expression)

Refrain ^{*C7+5} ^F

I pass your house with mist - y eyes, There stands the gate to Par - a -

dise, But you don't hear the heart that cries OUT-SIDE OF HEAV - EN.

^{C7} ^{Gm7} ^{C7} ^{Gm}

You're hap-py there with some-one new, Good luck to him, good luck to

^{C7} ^{Gm7} ^{C7} ^{Fdim} ^F

you, I count the dreams that won't come true, OUT-SIDE OF HEAV - EN.

^{Cm6} ^{D7} ^{F#dim}

On your wed - ding day, I stood in the

^{Gm} ^{G7} ^{Gm7}

crowd, I could hard - ly keep from cry - ing out

^{C7} ^{C7+5} ^F ^{F7}

loud. There goes the kiss my lips have known, There goes the love I called my

^{D9} ^{Gm7} ^{Bbm6} ^{C7}

own, Why was I meant to walk a - lone, OUT-SIDE OF

^{1. Gdim} ^{F8} ^{G9} ^{C7} ^{C7+5} ^{2. Gdim} ^{F8} ^{Gdim} ^{F8}

HEAV - EN. I pass your HEAV - EN.

IT'S IMPOSSIBLE

(SOMOS NOVIOS)

Chorus:

It's Im - pos - si - ble, Tell the sun to leave the sky, It's just im - pos - si - ble,

It's Im - pos - si - ble, Ask a ba - by not to cry, It's just im -

pos - si - ble. Can I hold you — clos - er to me, — and not

feel you — go - ing through me, — Split the sec - ond — that I

nev - er think of you? Oh, how im - pos - si - ble. Can the

o - cean — keep from rush - ing to the shore? It's just im - pos - si - ble. If I

Em Dm7 G7 Bm7-5

had you, could I ev - er want for more? It's just im - pos - si - ble.

E7 Am7 Cm G

And to - mor - row, — should you ask me for the world, some-how I'd get it, — I would

E7-9 Am D7

sell my ver - y soul and not re - gret it, — For to live with - out your love is just im -

G C#m7-5 D7 G

1. pos - si - ble. It's Im - pos - si - ble. Im -

2. Tacet

Em7 Am7 D7 G Cm6 G

pos - si - ble. Mm, — Im - pos - si - ble. —

Lyrics by
JOHNNY MERCER

Music by
HENRY MANCINI

They say there's a tree in the for - est, A

tree that will give you a sign, Come a -

long with me, to THE SWEET - HEART TREE, Come and

carve your name next to mine They say if you

kiss the right sweet - heart, The one you've been wait - ing

for, Big blos - soms of white will burst in - to

sight And your love will be true ev - er - more.

EIGHT DAYS A WEEK

1. Ooh I need your love babe, guess you know it's true.
2. Love you ev - 'ry day girl, al - ways on my mind.
3. Ooh I need your love babe, guess you know it's true.
4. Love you ev - 'ry day girl, al - ways on my mind.

Hope you need my love babe, just like I need you.
One thing I can say love girl, love you all the time.
Hope you need my love babe, just like I need you.
One thing I can say love girl, love you all the time.

Hold me, love me, hold me, love me.

Ain't got nothin' but love babe, Eight days a week.
(girl.)

Eight days a week I love you.

Eight days a week is not enough to show I care.

Eight days a week. Eight days a week.

THE SHELTER OF YOUR ARMS

Moderately (in 4)

In this cold world, No mat-ter where I go, the crowds are all the same; To
this cold world, I strug-gle to sur-vive, and some-times I would fall; You'd
times look bad, The Shel-ter Of Your Arms will keep a-way each fear, And

them, I'm just a peb-ble in the sand; a face with-out a name! No - bod - y
think some-one would lend a help-ing hand; they'd soon-er see me crawl! But just when
this cold world can nev-er get me down as long as you are near! That's why I

gives a hang for what I say or do, but you; And in The Shel-ter Of Your Arms,
life it-self seems more than I can bear, you're there; And in The Shel-ter Of Your Arms,
pray to God you'll nev - er say "Good-bye," and I will know The Shel-ter Of Your Arms,

I find peace, and com-fort, and care, For I am want - ed there.
I find strength, and safe-ty, and then I rise, and start a - gain!
And your love, through all of my life, Un - til the

In Just give me one good rea-son to go on liv-ing; to

keep on try-ing; For what? I ask you, for what, if not for you, and all your love to see me

through! When day I die! day I die.

Those Lazy-Hazy-Crazy Days Of Summer

Medium Bright

C Cdim G7 C D7

Roll out THOSE LA-ZY-HA-ZY-CRA-ZY DAYS OF SUM - MER; Those days of

G7 Dm7 G7 C Cdim G7 C

so - da and pret-zels and beer. Roll out THOSE LA-ZY-HA-ZY-CRA-ZY DAYS OF

D7 G7 Dm7 G7 C

SUM - MER; Dust off the sun and moon and sing a song of cheer.

1. Just fill your
2. Don't have to
3. And there's the

E7

bas - ket full of sand-wich-es and ween - ies, Then lock the house up Now you're
tell a girl and fel - ler 'bout a drive - in, Or some ro - man - tic mov - ie
good old fash-ioned pic - nic, and they still go, — Al - ways will go an - y

Am D7 Am7 Fdim D7

set. And on the beach you'll see the girls in their bi - ki - nis. As cute as
scene. Why, from the mo - ment that those lov - ers start ar - riv - in', You'll see more
time. And there will al - ways be a mo - ment that can thrill so, As when the

G7 C Cdim G7 C

ev - er but they nev - er get 'em wet. Roll out THOSE LA - ZY - HA - ZY -
kiss - ing in the cars than on the screen. Roll out THOSE LA - ZY - HA - ZY -
old quar - tette sings out, "Sweet A - del - ine."

D7 G7 Dm7 G7 C

CRA-ZY DAYS OF SUM - MER; Those days of so - da and pret-zels and beer. Roll

Cdim G7 C D7

out THOSE LA - ZY - HA - ZY - CRA - ZY DAYS OF SUM - MER; You'll wish that

G7 Dm7 G7 1. C Cdim G7 2. C

sum-mer could al - ways be here. Roll out THOSE here

PICNIC

- 41

Words by
STEVE ALLEN

Music by
GEORGE W. DUNING

On a Pic-nic morn-ing With-out a warn-ing I looked at you
and some-how I knew On a day for sing-ing
My heart went wing-ing a Pic-nic grove was our ren-dez-vous
You and I in the sun-shine We strolled the fields and farms At the
last light of eve-ning I held you in my arms Now when days grow
stor-my And lone-ly for me I just re-call Pic-nic time with
you. On a you.

Shalom

From the Broadway Musical "MILK AND HONEY"

Lyric and Music by
JERRY HERMAN

Moderate Waltz

SHA-LOM, SHA LOM, you'll find SHA-LOM the nic-est greet-ing you
know; It means bon-jour, sa-lud, and skoal and
twice as much as hel-lo. It means a mil-lion
love-ly things, like peace be yours, wel-comes home. And e-ven
when you say good-bye, you say good-bye with SHA-LOM.

"My Fair Lady"

Get Me To The Church On Time

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Refrain

Brightly



1. I'm get - ting mar - ried in the



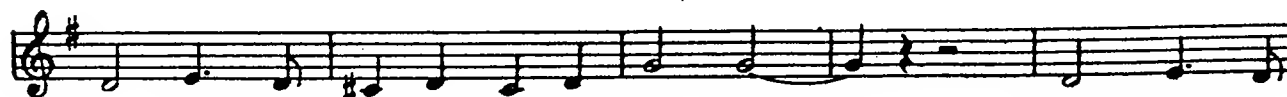
morn - ing — Ding! dong! the bells are gon - na chime. —



Pull out the stop - per; Let's have a



whop - per; But get me to the church on time! —



I got - ta be there in the morn - ing — Spruced up and



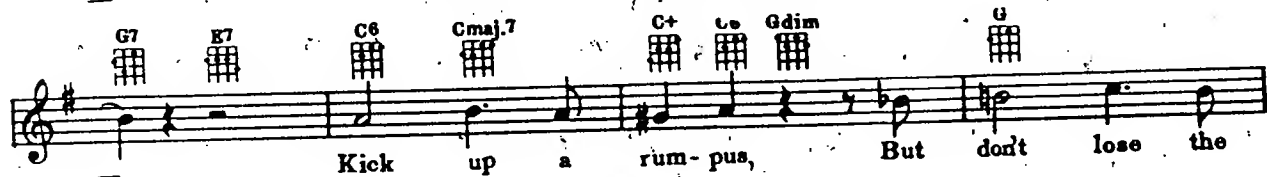
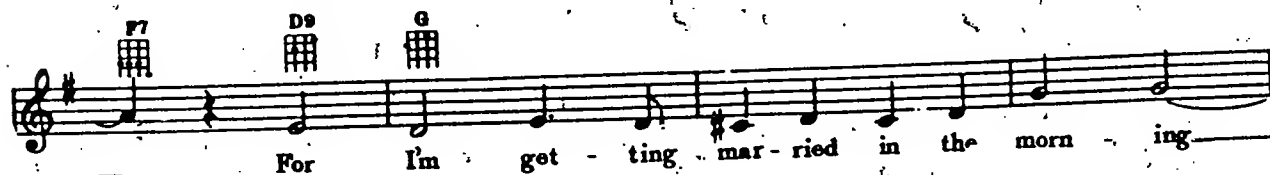
look - ing in my prime. — Girls, come and kiss me;



Show how you'll miss me, But get me to the church on time! —



— If I am dan - cing, — Roll up the floor! —



Wouldn't It Be Lovely

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Refrain (*gracefully*)

All I want is a room some-where. Far a-way from the cold night air.

With one e-nor-mous chair; Oh, would - nt it be Lov-er-ly?

Lots of choc-late for me to eat; Lots of coal ma-kin' lots of heat;

Warm face, warm hands, warm feet, Oh, would - nt it be

Lov-er-ly? Oh, so lov-er-ly sit-tin' ab-so-bloom-in'-

lute-ly still! I would nev-er budge 'til

spring crept o-ver the win-dow sill. Some-one's head rest-in'

on my knee; Warm and ten-der as he can be; Who takes good

care of me. Oh, would - nt it be Lov-er-ly?

1. C9 Ddim F Bb Gm7 C9 2. C7

Lov-er-ly! Lov-er-ly! Lov-er-ly!

The Rain In Spain

"My Fair Lady"

45

Tempo di habanera

ELIZA: F F#dim C7 F HIGGINS:

The rain in Spain stays mainly in the plain. I think she's

ELIZA: F G7(b5)

got it! I think she's got it! The rain in Spain stays

C7 F

main - ly in the plain.

HIGGINS: Bb C#dim 7 ELIZA:

Now once a - gain, where does it rain? On the

C7 F HIGGINS: Bb C#dim

plain! On the plain! And where's that sog - gy

A ELIZA: E7 A C7 ELIZA, HIGGINS and PICKERING:

plain? In Spain! In Spain! The

F F#dim C7 F

rain in Spain stays main - ly in the plain!

F C#7 C7

The rain in Spain stays main - ly in the

Poco più mosso

F HIGGINS: Bb Bdim

plain! In Hart - ford, Her - es - ford and

Cm7 F7 ELIZA: Bb F7(sus. 4) F7 E7(b5)

Hamp - shire hur - ri - canes hard - ly hap - pen.

ELIZA: HIGGINS:

How kind of you to let me come. Now once a -

Gm7 C7 F ELIZA: C7 F HIGGINS:

gain, where does it rain? On the plain! On the plain! And

E# Gm6 A ELIZA: E7

where's that blast - ed plain? In Spain! in

A C7 ELIZA, HIGGINS and PICKERING: F F#dim C7 F

Spain! The rain in Spain stays main - ly in the plain!

F#dim C7 F

The rain in Spain stays main - ly in the plain!

from the David Merrick-Bernard Delfont production "STOP THE WORLD-I WANT TO GET OFF"

Once In A Lifetime

Words and Music by
LESLIE BRICUSSE & ANTHONY NEWLEY

Just Once In A Life - time _____ A

man knows a mo - ment _____ One

won - der - ful mo - ment _____ When fate takes his

hand. _____ And this is my mo - ment _____

My Once In A Life - time _____ When

I can ex - plore a new and ex - cit - ing land. _____

For once in my life - time _____ I

feel like a gi - ant! _____ I

soar like an ea - gle _____ As tho' I had

wings, _____ For this is my mo - ment _____

My des - ti - ny calls me, _____

And tho' it may be just once in my life - time

I'm going to do great things. _____ Just

things. _____

Chords: Eb, Bbm7, Eb, Ab, Eb, Bbm7, Eb7, Abmaj.7, Gm7, Fm7, Ebmaj.7, Eb7, Abmaj.7, Bbm6, C7-9, Fm7, Gm7, Eb, Fm7, Gm, Cm7, F7, Fm7, Bb7, E7-5, Eb, Bbm7, Eb7, Abmaj.7, Gm7, Fm7, Ebmaj.7, Eb7, Abmaj.7, Bbm6, C7-9, Fm7, Gm7, Eb, Fm7, Dm7, G7, Cm7, F7-5, Fm7, Bb7, 1. Eb, Fm7, Eb7, 2. Eb, Bbm7, Eb6.

Gonna Build A Mountain

47

Words and Music by
LESLIE BRICUSSE & ANTHONY NEWLEY

(Choir)

1. Gon-na Build A Moun-tain - From a lit-tle hill.
2. (Gon-na build a) day-dream (Yeah, Yeah,) From a lit-tle hope. (Yeah, Yeah,)
3. (Gon-na build a) heav-en - From a lit-tle hell.

Gon-na Build A Moun-tain - least I hope I will.
Gon-na push that day-dream (Yeah, Yeah,) up the moun-tain slope. (Yeah, Yeah,)
Gon-na build a heav-en - and I know darn well.

Gon-na Build A Moun-tain - Gon-na build it high.
Gon-na build a day-dream (Yeah, Yeah,) Gon-na see it through. (Yeah, Yeah,)
If I build my moun-tain - with a lot of care.

I don't know how I'm gon-na do it on-ly know I'm gon-na
Gon-na Build A Moun-tain and a day-dream gon-na make 'em both come
And take my day-dream up the moun-tain heav-en will be wait-ing

1. 2. 3. Ad lib.
try. (Yeah, Yeah,) 2. Gon-na build a there. (Yeah, Yeah,) 4. When I've built that
true. 3. Gon-na build a

heav-en - as I will some day And the Lord sends

Ga-briel - to take me a-way, Wan-na fine young

son to take my place

I'll leave a son in my heav-en on earth, With the Lord's good

Grandioso
grace. With a fine young son

to take my place I'll leave a

in my heav-en on earth with the good Lord's grace.

What Kind Of Fool Am I?

What Kind Of

Fool Am I? Who nev - er fell in love,

It seems that I'm the on - ly one that I have been

think - ing of. What kind of man is this? (life)

An emp - ty shell A lone - ly

cell in which an emp - ty heart must dwell.

What kind of lips are these That lied with

ev - 'ry kiss? That whis - pered emp - ty words of

love that left me a - lone like this

Why can't I fall in love

like an - y oth - er man And may - be

then I'll know what kind of fool I

am. What Kind Of

am.

Chords: Cmaj.7, C6, Cmaj.7, C#dim, Dm7, G7, Em7, C#dim, Dm7, G7-9, Fm6, G7-9, Cmaj.7, C, C6, Cmaj.7, C, D7, Am, D7, Bm, Em7, Am7, D7, Dm7, G7 (Tacet), Cmaj.7, C6, Cmaj.7, C#dim, Dm7, G7, Em7, Cmaj.7, Gm6, A7, Gm6, A7-9 (Tacet), F6, Bb9, C, D7, Am7, D7, Dm7, Fm6, 1.C, D#7, G9 (Tacet), 2.C, Ab, Bb, C.

Milk And Honey

From the Broadway Musical "MILK AND HONEY"

Lyric and Music by
JERRY HERMAN

Refrain ^{*C}

1. This is the land of MILK AND HON - EY
2. What if the earth is dry and bar - ren

^{Dm7} ^{G7} ^C
This is the land of sun and song_ and_ This is a world of
What if the morn - ing sun is mean to us for This is a state of

^F ^{Em} ^{Am} ^{D7} ^{Fm6} ^{G7}
good and plen - ty Hum - ble and proud and young and strong_ and_
mind we live in We want it green and so it's green to us for

^{Am} ^{Am6} ^{Dm7} ^{E7} ^{Am} ^{D7}
This is the place where the hopes of the home-less and the dreams of the lost com -
When you have won - der - ful plans for to - mor - row some-how e - ven to - day looks

^{Fm6} ^{G7} ^C ^{Cmaj7} ^F ^{E7} ^{Am} ^{F#dim}
bine ——— This is the land that heav - en blessed and
fine so what if it's rock and dust and sand, For

^C ^{Dm7} ^{G7} 1. ^C ^{Am} ^C ^{Am}
This love - ly land is mine
this love - ly land is mine

2. ^C ^{Am} ^C ^{Dm7} ^{G7} ^C ^{Am}
mine
mine This love - ly land is mine
This love - ly land is mine

RECADO BOSSA NOVA

Words by
LUIZ ANTONIO

Music by
DJALMA FERREIRA

Vo - cê er rou quando lhou.

pra mim U maes-pe - ran ca fer nas - cer

em mim Dei pois le vou pra tão lon

ge de nos Seu o lhar no meu A su

a vor. Vo - cê dei xou sem-que-rer

dei xou u - ma sau - da dee nor meem se

'u - gar De - pois nós dois ca-da qual.

a mer cê do seu des - ti no vo - cê seu mim eu sem vo

cê. Sau da - de meu ma be - que de re - ca

do Não di - ga que eu meen-con tro nêssees ta -

do. Vo - cê

no vo - cê seu mim eu sem vo - cê.

do seu des - ti

Coda

do seu des - ti

Hello, Dolly!

From the Musical Production "HELLO, DOLLY!"

Tune Uke
A D F# B

Music and Lyrics by
JERRY HERMAN

Medium Strut tempo

Refrain Bb Gm Bbmaj7

HEL - LO, DOL - LY, well, HEL - LO, DOL - LY, It's so nice to have you

Bbdim Om7 F7 Om Om(M7) Om7 Om(+5)

back where you be-long You're look-ing swell, Dol-ly, we can tell

Om Om7 F7 Bb6 Bbdim F7 Bb

Dol-ly, You're still glow-in', you're still crow-in', you're still go in' strong. We feel the room

Gm Fm7 Bb7 Fm7 Bb7 Eb maj7 Bb

sway-in', for the band's play-in' one of your old fa-v'rite songs from 'way back when.

Om6 D7 Om Dm Gm Dm

So { take her wrap, fel-las, Find her an emp-ty lap, fel-las, }
{ gol-ly gee, fel-las, Find her a va-cant knee, fel-las, }

C9 O9+5 Jm7 F9 Bb Bdim Om7 F7 Om7 F9

Dol-ly 'll nev-er go a-way a - gain! HEL- go a-way,

O9 O9+5 Om7 F9 O9 O9+5 Om7 F9 Bb F7 Bb

Dol-ly 'll nev-er go a-way, Dol-ly 'll nev-er go a-way a - gain!

It Only Takes A Moment

From the Musical Production "HELLO, DOLLY"

Tune Uke
A D F# B

Music and Lyrics by
JERRY HERMAN

The musical score is written for guitar, with chords indicated above the staff. The key signature has one flat (Bb). The lyrics are as follows:

IT ON - LY TAKES A MO - MENT, For your
eyes to meet and then Your heart knows in a
mo - ment, You will nev - er be a - lone a -
gain. { I held her } for an in - stant, But { my
(Girl) { He held me }
arms felt { sure } and strong. IT ON - LY TAKES A
{ safe }
MO - MENT, To be loved a whole life long I've heard it
said that love must grow, That to be

Chords shown in the score include: *F9, Bbmaj7, Gm7, Om7, F7, Bbmaj7, Gm7, Om7, F7, Bbmaj7, Bb6, Gm, G7-9, Om, Om(+7), Om7, G9, Om, Om(+7), Om7, F9, Bbmaj7, Gm7, Om7, F7, Bbmaj7, Gm7, Om7, F7, Bbmaj7, Bb6, Gm, G7-9, Om7, Om7-5, Bb, Gm, Om7-5, Bb, Gm, Om7, F7, Bbmaj7, Bb6, Om7, F7.

B♭maj7 B♭6 Om7 F7

sure, you must be slow. I saw you

B♭maj7 Gm7

smile and now I know, I'll lis - ten to

Om7-5 F7(♭9)

just my heart, That smile made me trust my heart. For IT

D. S. al Coda

Coda B♭ B♭maj7 B♭6

long. And that is all that love's a -

Om7 F7 B♭maj7 Gm7 O9

bout And we'll re - call when time runs out

Om7-5 B♭ Gm Om7-5 B♭ Gm

That it on - ly took a mo - ment

Om7-5 B♭ Gm Om7 F7 B♭maj7 B♭6

To be loved a whole life long.

Dancing

From the Musical Production "HELLO, DOLLY"

Tune Uke
G C E A

Music and Lyrics by
JERRY HERMAN

notes ^{*Dm7} ^{G7} ^O

When the world's in a mi - nor key And life is a
When there's some - one you hard - ly know And wish you were

^{Oma7} ^{Am7} ^{A7-9} ^{Dm7}

tri - fle blah, Just find an - y Al - ice or An - nie and
clos - er to, Re mem - ber that he can be near to you

^{G7} ^{Oma7} ^{O6} ^{Em7} ^{A7} ^{Um7}

take her DANC - ING. Don't just sit and say,
while you're DANC - ING. Though you've on - ly just

^O ^{Oma7} ^{Am}

"C'est la vie," Say, "Play me that oom - pah - pah."
said, "hel - lo," He's sud - den - ly some - one who

^{A7-9} ^{Dm7} ^{G7} ^{Oma7}

Get up and get off of your fan - ny and keep on DANC -
can make all your daydreams ap - pear to you while you're DANC -

^{Gm6} ^{A7(-9)} ^{A7-9} ^{Dm7} ^{G7} ^{Uma7} ^{Am}

ING. } Make the mu - sic weave a spell,

^{Dm7} ^{G7} ^{O6} ^C ^{Fm7}

Whirl a - way your wor - ry, Things look

B \flat 7 E \flat ma7 Eb6 Ebdim Dm7

al - most twice as well, When they're slight - ly blur - ry

G7 Dm7 G7 G

Find a part-ner and fol - low me And sway to your
So a - round and a - round you go. In love with a

Omaj7 Am A7-9 Dm7

fa - vrite } song; As long as you're DANC - ING, the world seems to
love - ly } (Out.)

1. G7 G Omaj7 G6 G

dance a - long! When the

2. E7 Am

dance a - long. As

Dm7 G7

long as you're DANC - ING, the world seems to dance

G G7 G G7 G

a long.

Ribbons Down My Back

From the Musical Production "HELLO, DOLLY"

Tune Uke
A D F# B

Music and Lyrics by
JERRY HERMAN

Slowly, with feeling

* Dm Gm6 A7

I'll be wear - ing RIB-BONS DOWN MY BACK — this

D6 Dmaj7 Dm

sum - mer, — Blue and green and

Gm7 O7 Fmaj7 A7

stream-ing in the yel - low sky. —

Dm Gm6 A7

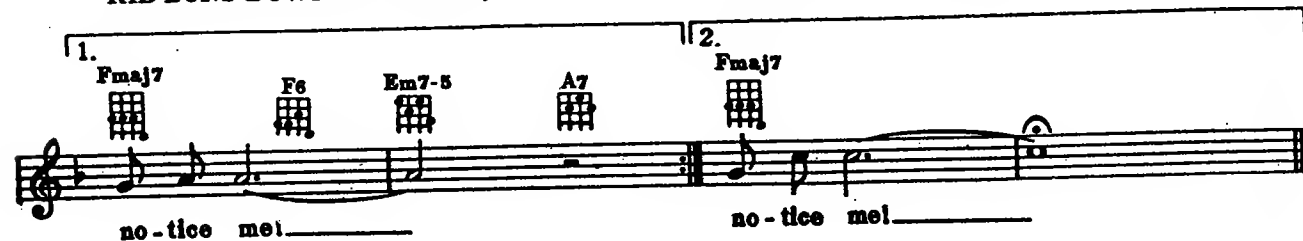
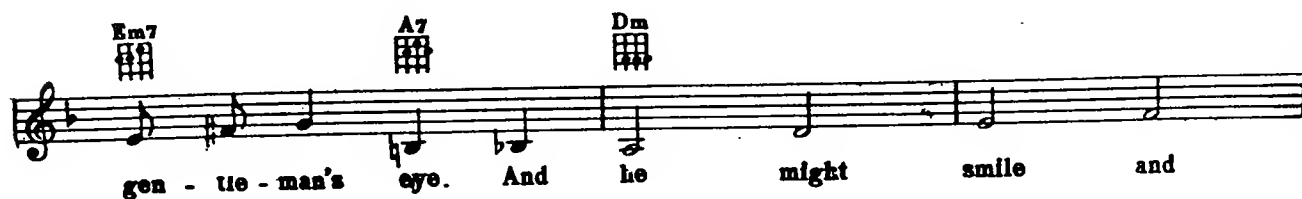
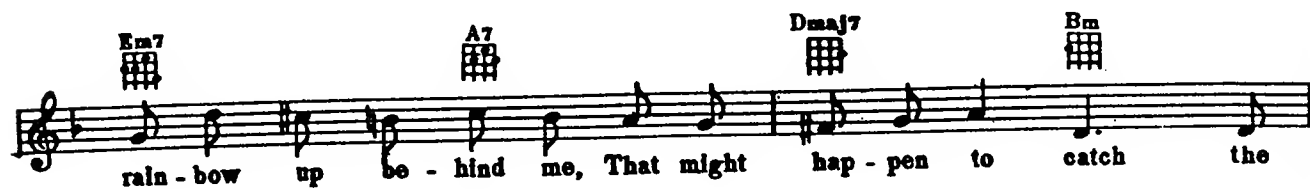
So, if some - one spe - cial comes my way — this

D6 Adim Em A7-9

sum - mer, — He might no - tice me — pass - ing

Dmaj7 D#dim Em Em(M7) Em7 A7

by. And so I'll try to make it eas-i - er to find me in the



Put On Your Sunday Clothes

From the Musical Production "HELLO, DOLLY"

Tune Uke
G C E A

Music and Lyrics by
JERRY HERMAN

Moderato

Refrain

***O** **Oma7**

PUT ON YOUR SUNDAY CLOTHES when you feel down and out,—

O **O6** **Gm7**

Strut down the street and have your pic - ture took,—

C **O6** **Am**

Dressed like a dream, your spir - its seem to turn a - bout,— That

Em **F** **Em** **Dm7** **G7**

Sun - day shine— is a cer - tain sign— that you feel as fine— as you look.

O **Oma7**






Be - neath your par - a - sol, the world is all a smile.—
bowl - er brim. the world's a sim - ple song—

O **O6** **Em7** **A7+5** **A7**





That makes you feel brand new down to your toes; Get
A lone - ly tilt that makes you tilt your nose; Get

Dm **E7** **Am** **D7** **Fm6**




out your feath - ers, your pat - ent leath - ers, Your beads and buck - les and bows, For there's
out your slick - ers, your flan - nel knick - ers, Your red sus - pend - ers and hose. In your

1.     

no blue Mon-day in your Sun-day clothes,

2.    

new straw hat and your silk cra-vat, There'll be

no blue Mon-day in your Sun-day clothes

from Lionel Bart's "OLIVER!" produced by David Merrick and Donald Albery

Where Is Love?

Words and Music by
LIONEL BART

Slowly, but rhythmically

C Dm7 G7 Cmaj.7 C8 Cmaj.7 Dm7 G7 Cmaj.7 C Cmaj.7 C7

Where — Is Love? Does it fall from skies a - bove?

F Cm7 F7 Bbmaj.7 Bbm7 Eb7 Abmaj.7 Ab Ab6 Ab Dm7 G7

Is it un-der-neath the wil-low tree_ that I've been dream-ing of?

C Dm7 G7 Cmaj.7 C8 Cmaj.7 Dm7 G7 Cmaj.7 C Cmaj.7 C7 F Cm7 F7

Where — is she who I close my eyes to see? Will I ev-er know the

Abmaj.7 Ab Ab6 Ab Dm7 G7 C Dm7 G7

sweet "hel-lo" — that's meant for on - ly me? Who can say where she may

Cmaj.7 C Cmaj.7 C7 F G7 C C#dim Dm7 G7

hide? Must I trav-el far and wide 'Till I am be-side the

Cmaj.7 Cm7 F9 Bbmaj.7 Bb6 Amaj.7 A7-9 Dm7 Am

some-one who_ I can mean_ some-thing to?_ Where.

Dm7 G7-9 1. C Am Dm7 G7 2. C F6 Fdim Cmaj.7 C8

Where — Is Love? Love? —

I Enjoy Being A Girl

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

I'm a girl, and by me that's on - ly
great! I am proud that my sil - hou - ette is
curv - y, That I walk with a sweet and girl - ish
gait With my hips kind of swiv - el - ly and
swerv - y. I a - dore be - ing dressed in some - thing
fril - ly When my date comes to get me at my place. Out I
go with my Joe or John or Bill - y, Like a
fil - ly who is read - y for the race!

Refrain (brightly)

When I have a brand new hair - do With my
eye - lash - es all in curl, I
float as the clouds on air do, I en -

joy be - ing a girl! When

men say I'm cute and fun - ny And my teeth are - n't

teeth but pearl, I just lap it up like

hon - ey I en - joy be - ing a girl!

I flip when a fel - low sends me flow - ers, I

drool o - ver dress - es made of lace, I talk on the

tel - e - phone for ho - urs With a pound and a half of cream up - on my

face! I'm strict - ly a fe - male fe - male

And my fu - ture I hope will be In the

home of a brave and free male Who'll en - joy be -

- ing a guy hav - ing a girl

like me.

"A Funny Thing Happened On The Way To The Forum"

LOVELY

Words and Music by
STEPHEN SONDHEIM**Refrain**

You're love - ly, _____ ab - so - lute - ly love - ly. _____
 _____ Who'd be - lieve the love - li - ness of
 you? _____ Per - fect, _____ sweet and warm and
 win - some, _____ Ra - di - ant as in some _____ dream -
 _____ come _____ true. _____ Now _____
 _____ Ve - nus will seem tame, _____ Hel - en and her
 thou - sand _____ ships _____ will have to die of shame. _____
 _____ You're so love - ly, _____ lu - mi - nous - ly
 love - ly, _____ That the world will nev - er seem the
 same. _____ You're same. _____

It's A Fine Life

Words and Music by
LIONEL BART

Moderately

C **Gm7 C7**

If you don't mind hav - ing to go with - out things, It's A Fine Lifel It's A
 If you don't mind tak - ing it like it turns out, It's A Fine Lifel It's A
 If you don't mind hav - ing to deal with Fa - gin, It's A Fine Lifel It's A

Gm7 C7 F C Am7 D7 G7

Fine Lifel Tho' it ain't all jol - ly old pleas - ure out - ings. It's A Fine Lifel It's A
 Fine Lifel Keep the can - dle burn - ing un - til it burns out, It's A Fine Lifel It's A
 Fine Lifel Tho' dis - eased rats threat - en to bring the plague in, It's A Fine Lifel It's A

D7 G7 F C Am

Fine Lifel When you've got some - one to love, You for - get your cares and
 Fine Lifel Tho' you some - times do come by, The oc - ca - sion - al black
 Fine Lifel But the grass is green and dense On the right side of the

D9 Fm6 C Am Gm7 G7 Dm7 G7

strife. Let the prudes look down on us, Let the wide world frown on us. It's a fine, fine
 eye. You can al - ways cov - er one, While he blacks the oth - er one, But you don't dare
 fence. And we take good care of it, That we get our share of it, And we don't mean

1. 2. C G7-5 C G7-5

life.
crv.

3. C C Gm7 C7

pencil If you don't mind hav - ing to like or lump it, It's A Fine Lifel It's A

Gm7 C7 F C Am7 D7 G7

Fine Lifel Tho' there's no tea sip - ping an' eat - ing crum - pet, It's A Fine Lifel It's A

Freely

D7 G7 F C Am7

Fine Lifel Not for me the hap - py home, hap - py hus - band, hap - py

D9 Fm6 C Am Dm7 G7 Dm7 G7

wife. Tho' it some - times touch - es me, for the likes of such as me. Mine's a fine, fine

Tempo I

C G7-5 C G7-5 C

life.

As Long As He Needs Me

Words and Music by
LIONEL BART

Chorus, Slowly

As Long As He Needs Me I know where

I must be I'll cling on

stead - fast ly, As Long As

He Needs Me. As long as life is

long, I'll love him, right or

wrong; And some - how I'll be

strong As Long As He Needs Me. If you are

lone - ly then you will know When some - one

needs you you love them so. I won't be - tray his

Chord symbols: G7, Cmaj.7, C6, Cmaj.7, C6, Cmaj.7, C#dim, Dm7, G7, Dm7, Dm, Bb, G7, Fm6, Cmaj.7, C6, Cmaj.7, C#dim, Dm7, G7, Dm7, Dm, Bb, G7, Fm6, G7, Cmaj.7, C6, Fsus., F, Dm7, G7, Cmaj.7, C, Am7, D7, Dm7, G7, Cmaj.7, C6.

trust, Tho' peo - ple say I must. I've got to

stay true, just As Long As He Needs

Me. As Long As He Needs Me.

Chords: C6, Cmaj.7, C#dim, Dm7, G7, Dm, Dm7, D9, 1. Dm7, G9, C, G7, 2. Dm7, G7-9, C6

Oom-Pah-Pah!

Words and Music by
LIONEL BART

Quick waltz tempo

Refrain

Oom - pah - pah! Oom - pah - pah! that's how it goes, Oom - pah - pah! Oom - pah - pah!

Chords: F, G7, C7

ev - 'ry - one knows; They all sup - pose what they want to sup - pose,
What is the cause of his red shin - y nose?
Wheth - er it's hid - den or wheth - er it shows,

Chords: F, C7, F, G7, F#7, G7

When they hear Oom - pah - pah!
Can it be Oom - pah - pah?
It's the same Oom - pah -

1. 2. 3.

Chords: C7, B7, C7, F

Who Will Buy?

Words and Music by
LIONEL BART

Brightly (in 2)

Who Will Buy this won - der - ful morn - ing?

Such a sky you nev - er did see.

Who will tie it up with a rib - bon. And

put it in a box for me? So I
There'll nev - er

see it at my lei - sure When -
be a day so sun - ny, It

ev - er things go wrong, And I would
could not hap - pen twice. Where is the

keep it as a treas - ure To
man with all the mon - ey? It's

last my whole life long.
cheap at half the price!

Who Will Buy this won - der - ful feel - ing?

I'm so high, I swear I could fly.

Me, oh, my, I don't want to lose it, So

what am I to do, to keep the sky so blue? There

must be some - one Who Will Buy.

Buy.

DOWNTOWN

Words and Music by
TONY HATCH

* G Gmaj.7 C D7 G

1. When you're a - lone and life is mak - ing you lone - ly, you can al - ways go —
 2. Don't hang a - round and let your prob - lems sur - round you, there are mov - ie shows —
 3. (Instrumental to ☆)

C D G Gmaj.7 C D7

DOWN-TOWN. When you've got wor - ries, all the noise and the hur - ry seems to
 DOWN-TOWN. May - be you know some lit - tle plac - es to go — to where they

G C D G

help, I know... DOWN-TOWN. Just list - en to the mu - sic of the
 nev - er close... DOWN-TOWN. Just list - en to the rhy - thm of a
 ☆ And you may find some - bod - y kind to

Em G Em

traf - fic in the ci - ty. Ling - er on the side - walk where the ne - on signs are pret - ty.
 gen - tle Bos - sa No - va. You'll be danc - ing with 'em too be - fore the night is ov - er,
 help and un - der - stand you. Some - one who is just like you and needs a gen - tle hand to

Bm C

How can you lose? 1) The lights are much bright - er — there, you can for -
 hap - py a - gain. 2) I'll see you — there, we can for -
 guide them a - long. (3) So, may - be I'll see you — there, we can for -

Em7 A Em7 A G Gmaj.7

get all your trou - bles, for - get all your cares... So go DOWN - TOWN,
 get all our trou - bles, for - get all our cares... So go DOWN - TOWN,

Am7 D6 D9 Gmaj. Am7 D6 D9

things - 'll be great when you're DOWN - TOWN. No fin - er place, for sure,
 where all the lights are bright DOWN - TOWN. wait - ing for you to - night
 things - 'll be great when you're DOWN - TOWN. Don't wait a min - ute more

G Gmaj.7 Am7 D6 D9 12 G Am7

DOWN - TOWN. Ev - 'ry - thing's wait - ing for you
 DOWN - TOWN. You're gon - na be al - right now
 DOWN - TOWN. Ev - 'ry - thing's wait - ing for

Gmaj.7 Am7 Gmaj.7 Am7 Gmaj.7 Am7 8. G Am7

DOWN - TOWN. you
 G Am7 G Am7 G Am7 Repeat and fade Gmaj.7

G Am7 G Am7 G Am7

DOWN - TOWN.. DOWN - TOWN..

HELP ME MAKE IT THROUGH THE NIGHT

By
KRIS KRISTOFFERSON

Moderato

mf

D

G

D

Take the rib-bon from your hair,
Come and lay down by my side
Yes - ter - day is dead and gone

Shake it
till the
and to -

mp

G

Em

loose and let it fall,
ear - ly morn - in' light.
mor - row's out of sight

Lay - in' soft up - on my
All I'm ask - in' is your
And it's sad to be a -

1.

A7

D

G

skin. _____
time. _____
lone. _____

Like the shad - ows on the wall.

2.

To next strain

Help me make it thru the night.

Fine

Help me make it thru the night.

I don't care who's right or wrong, I don't

try to un - der - stand. Let the dev - il take to -

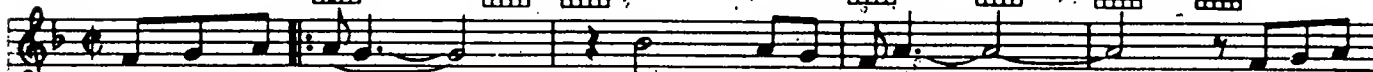
D. S. al Fine

mor-row, Lord, to - night I need a friend.

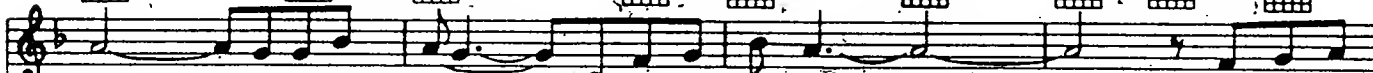
FOR THE GOOD TIMES

Words and Music by
KRIS KRISTOFFERSON

Slowly



Don't look so sad; _____ I know it's o-ver; _____ But life goes
long; _____ you'll find an- oth-er; _____ And I'll be



on _____ and this old world _____ will keep on turn-ing. _____ Let's just be
here _____ if you should find _____ you ev- er need me. _____ Don't say a



glad _____ we had some time _____ to spend to - geth-er. _____ There's no
word _____ a-bout to - mor-row _____ or for - ev-er. _____ There'll be



need time to watch the bridges that we're burn-ing. Lay your
 e-nough for sad-ness when you leave me.

Chords: Bb, Gm, Gm7, C7sus, C7, NC

head up-on my pil-low, Hold your warm and ten-der

Chords: F, C7

bod-y close to mine. Hear the whis-per of the rain-drops blow-ing

Chords: F, Gm7, C7, F, Fmaj7, F7

soft a-gainst the win-dow And make be-lieve you love me one more time

Chords: Bb, Bbm, C7, Gm, C7sus, C7

1. For the good times. I'll get a- good times.
 2. For the good times. I'll get a- good times.

Chords: F, F6, Fmaj7, F6, F, Bb, F

(Ti... Long To Be)
CLOSE TO YOU

Music by BURT BACHARACH

Moderately Slow, with a steady beat

Why do birds sud-den-ly ap-pear ev-'ry time you are near?

Just like me they long to be close to you. Why do

stars fall down from the sky ev-'ry time you walk by?

Just like me they long to be close to you.

Chords: Abmaj7, G7sus, G7, Cm7, Eb, Ebmaj7, Eb, Ebmaj7, (add bb), (add Bb), lacet

Dynamic markings: mp, mf, f, P

On the day that you were born the an-gels got to-gether and de-cid-ed to cre-ate a dream come true. So, they

sprink-led moon dust in your hair of gold and star-light in your eyes of blue. *Sua* That is

dim. poco a poco *rall.* *p*

why all the boys girls in town fol-low you all a-round,

mp a tempo

Just like me they long to be close to you.

Just like me they long to be close to you.

dim. poco a poco *Keep repeating & fade out*

WE'VE ONLY JUST BEGUN

Lyrics by PAUL WILLIAMS

Music by ROGER NICHOLS

Slowly



1. We've On - ly Just Be - gun to live, White lace and
2. Be - fore the ris - ing sun we fly, So man - y
3. And when the eve - ning comes we smile, So much of

The first system of the song features a vocal melody line with three verses of lyrics. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Chords indicated above the staff are Bbmaj7, Am7, Dm7, and Dm9.

prom - i - ses A kiss for luck and we're on our way.
roads to choose We start out walk - ing and learn to run.
life a - head We'll find a place where there's room to grow.

The second system continues the vocal melody and piano accompaniment. Chords indicated above the staff are Gm9, Gm7, Dm9, Dm7, Gm9, and a Coda section with C7sus and C7.

2. And yes, We've Just Be - gun. Shar - ing hor - i - zons that are

The third system begins with a second ending marked '2.'. The vocal melody and piano accompaniment continue. Chords indicated above the staff are C7sus, Fmaj7, Bbmaj7, Fmaj7, Bbmaj7, D, and Gmaj7.

D Gmaj7 D Gmaj7 Dmaj7 Gmaj7

new to us, Watch-ing the signs a - long the way,

G♭ C♭maj7 G♭ C♭maj7 G♭ C♭maj7

Talk-ing it o - ver just the two of us, Work-ing to-ge-th-er day to

C7sus D.S. al Coda G

day to - geth - er —

Coda Fmaj7 B♭maj7

We've On-ly Just Be - gun.


C B♭maj7 A

Fade out

EASY COME, EASY GO


 Tak-in' the shade _____ out of the sun,


 What-ev-er made _____ me think that I _____ was num-ber one?


 I ought-a know _____ Ea-sy Come, _____ Ea-sy Go. _____


 Sit-tin' it out _____ Spin-nin' the dial _____


 Think-in' a-bout _____ the chump I've been _____ I have to smile _____


 did - n't I know _____ Ea-sy Come, _____ Ea-sy Go. _____


 She was-n't kind _____ I was-n't smart, _____ I lost my mind _____

Ebm6 F7 Bbm

— and fell a - part, — I had to find — my - self in time —

G6 Gm7 (C Bass) C7

— now I can start — all o - ver a - gain. — Hang-in' a - round —

F Am

— tak-in' it slow, — Hap-py I found —

F7 Bb Bbm

— I still can smile — and dig the show, — Let-tin' me know — Ea-sy Come, —

F Gm7 (C Bass) C7 C7

— Ea-sy Go. — Tak- in' the shade — Hang-in' a - round —

F Am

— tak-in' it slow, — Hap-py I found —

F7 Bb

— I still can smile — and dig the show, — Let- tin' me know —

Bbm F Gm7 (C Bass) C7

— Ea-sy Come, — Ea-sy Go. — Hang - in' a - round —

Repeat and fade-out

WHERE CAN I GO WITHOUT YOU?

Lyric by
PEGGY LEE

Music by
VICTOR YOUNG

REFRAIN

I went to Lon - don town to clear up my mind, — Then on to Pa - ris for the
fun I could find; — I found I could - n't leave my mem - 'ries be - hind, —

WHERE CAN I GO WITH - OUT YOU ? Tried see - ing Sin - ga - pore, but that would - n't do, —

Went to Vi - en - na, but I found you there, too; E - ven in Swit - zer - land, your mem - 'ry came through,

WHERE CAN I GO WITH - OUT YOU ? I want - ed trav - el, — I want - ed

ro - mance, — I chased that rain - bow — a - cross the sea; I'm t'ired of fac - es — and quaint old

plac - es, — If you can't be there — with me. Back on the boat — a - gain and

fare - well to France, — Fare - well to Lon - don town, they have - n't a chance; — I'll trade the sights I've seen, for

one lov - ing glance, — WHERE CAN I GO WITH - OUT YOU ? YOU ?

Chords: F, Gm7, C7, F, Dm7, Gm7, C9, F, F+, Bb6, Bbm6, G9, Gm7, C7, F, Gm7, C7, F, Dm7, Gm7, C9, F, F+, Bb6, Bbm6, Cm7, F7, Bb, Bbdim, Cm7, F7, Bb, Dm7, G7, C, Cdim, Dm7, G7, Gm7, C7, F, Gm7, C7, F, Dm7, Gm7, C9, F, F+, Bb6, Bbm6, F, G9, C7, 1. F, Edim, Gm7, C7, 2. Eb9, F6.

Where Have All The Flowers Gone?

WORDS AND MUSIC BY

PETER SEEGER

INSPIRED BY A PASSAGE FROM

MIKHAIL SHOLOKHOV'S NOVEL

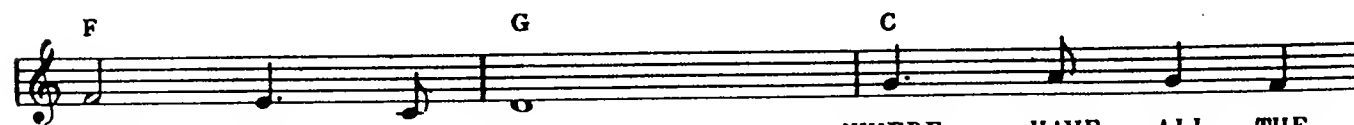
"AND QUIET FLOWS THE DON"



1. WHERE HAVE ALL THE FLOW - ERS GONE? Long time
 2. Where have all the young girls gone? Long time
 3. Where have all the young men gone? Long time



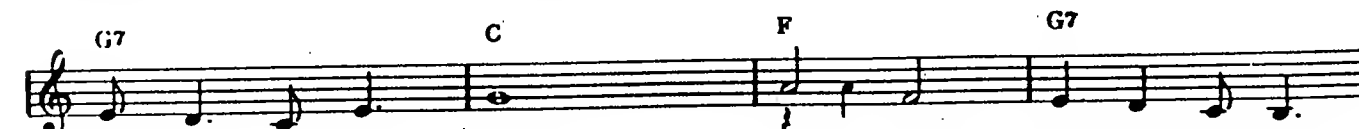
pass - ing. WHERE HAVE ALL THE FLOW - ERS GONE?
 pass - ing. Where have all the young girls gone?
 pass - ing. Where have all the young men gone?



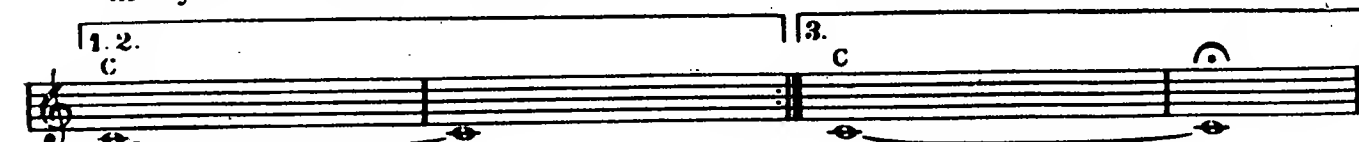
Long time a - go. WHERE HAVE ALL THE
 Long time a - go. Where have all the
 Long time a - go. Where have all the



FLOW - ERS GONE? The girls have picked them ev - 'ry one. Oh, when
 young girls gone? They've tak - en hus - bands ev - 'ry one. Oh, when
 young men gone? They're all in u - ni - form. Oh, when



will you ev - er learn? Oh, when will you ev - er
 will you ev - er learn? Oh, when will you ev - er
 will you ev - er learn? Oh, when will you ev - er



1. 2. learn?
 learn?

3. learn?

Consider Yourself

Words and Music by
LIONEL BART

Moderate march tempo

Con - sid - er Your - self at home, Con -

sid - er Your - self one of the fam - i - ly We've

tak - en to you so strong, It's

clear we're go - ing to get a - long! Con - sid - er Your - self

well in: Con - sid - er Your - self part of the

fur - ni - ture. There is - n't a lot to spare;

Who cares? What - ev - er we've got we share! If it should

chance to be we should see some hard - er days, Emp - ty lard - er days,

tries to be lah - di - dah and up - pit - y, There's a cup o' tea

why grouse? Al - ways a chance we'll meet some - bod - y to

for all On - ly it's wise to be han - dy wiv a

foot the bill, Then the drinks are on the house!

roll - ing pin, When the land - lord comes to call!

Con - sid - er Your - self our mate, We

don't want to have no fuss For aft - er some con -

B \flat A \flat Gm7 A B \flat Fm6 G7 1. Cm7 F7

sid - er - a - tion, we can state: Con - sid - er Your - self — one of

B \flat Bdim F7 F \sharp 7 2. Cm7

us. Con - sid - er Your - self —

F7 B \flat

one of us. —

I'd Do Anything

Words and Music by
LIONEL BART

C Cmaj.7 Em Am7 C Dm Dm7 G7 G \sharp C Cmaj.7 Em

I'd Do An - y - thing for you, dear, an - y - thing, For you mean

Am Am7 Dm7 G7 C Cmaj.7 Em Am7 C

ev - 'ry - thing to me. — I know that I'd go an - y - where for

Dm Dm7 G7 G \sharp C Cmaj.7 Em Am Am7 Dm7

your smile, an - y - where, For your smile ev - 'ry - where I'd see. —

G7 C Am Dm7 G7 Dm7 G7

Let the clouds of grey come a - long, Nev - er mind if they

C F C D7 G

come a - long; Sure - ly they won't stay ver - y long, If you'll on - ly say —

C Cmaj.7 Em Am7 C Dm Dm7 G7 G \sharp 7

— you're mine a - lone. I'd risk ev - 'ry - thing for one kiss ev - 'ry - thing; Yes,

Em Am7 D9 Dm7 G7 1. C Am Dm7 G7 2. C

I'd Do An - y - thing, an - y - thing for you. you.

GRAVY WALTZ

Lyrics by
STEVE ALLEN

Music by
RAY BROWN

Moderately, with a beat

C F C E7 Am

{ Miss Mi - ran - da's } in the kit - chen this glor - i - ous day,
{ Pret - ty ma - ma's }

F#m7(-5) Fm Em7(-5) A7 D7 G7 C

Smell the gra - vy sim - mer - in' near - ly half a mile — a - way.

C F C E7 Am

La - dy Morn - in' Glo - ry, I say good morn - in' to you,

F#m7(-5) Fm Em7(-5) A7 D7 G7 C

Chir - py lit - tle chick - a - dee told me that my ba - by was true. { Miss Mi -
Well, she

F7 C F7 C7

ran - da — } ran to get her fry - in' pan when she saw me com - in', —
real - ly — }

F7 C Am D C D G F G7

Gon - na get a taste be - fore it goes to waste, This hon - ey - bee's hum - min'.

C F C E7 Am F#m7(-5) Fm

Mis - ter Weep - in' Wil - low, I'm thru with all of my faults, 'Cause { Mir - an - da's }
my ba - by's }

Em7(-5) A7 D7 G7 1. C 2. C

rea - dy to do the ev - er new Gra - vy Waltz. Waltz.

THE GOOD LIFE

83

From the Motion Picture "THE SEVEN CAPITAL SINS"

Music by SACHA DISTEL
Lyric by JACK REARDON

Slowly, with feeling

REFRAIN:

Oh, THE GOOD LIFE full of fun seems to be the i -

deal, Yes, THE GOOD LIFE lets you

hide all the sad - ness you feel, You won't

real - ly fall in love for you can't take the chance, -

So be hon - est with your - self, don't try to fake ro - mance. -

It's THE GOOD LIFE to be free and ex - plore the un -

known, Like the heart aches when you

learn you must face them a - lone, Please re -

mem - ber I still want you and in case you won - der

why, Well, just wake up, Kiss THE GOOD LIFE good -

1. Ab E9(-5) Eb9 3 2. Ab
bye. Oh, THE bye.

Wish You Were Here

Words and Music by
HAROLD ROME

Refrain (in dreamy Beguine tempo)

They're not mak-ing the skies as blue this year. Wish you were
here! As blue as they used to when you were
near. Wish you were here! And the morn-ings don't seem as
new, Brand new as they did with you. Wish you were
here! Wish you were here! Wish you were here!
Some-one's paint-ing the leaves all wrong this
year. Wish you were here! And why did the birds change their
song this year? Wish you were here! They're not
shin-ing the stars as bright. They've stol-en the joy from the
night! Wish you were here! Wish you were here! Wish you were
here! They're not here!

1. F# C7 2. F#

WILL YOU STILL BE MINE?

Chorus

When lov-ers make no ren-dez - vous _____ To stroll a - long Fifth Av - en

ue _____ When this fa - mil - iar world is thru _____

WILL YOU STILL BE MINE? _____ When cabs don't drive a - round the

park _____ No win-dows light the sum-mer dark _____

When love has lost its sec-ret spark _____ WILL YOU STILL BE MINE?

When moon-light on the Hud - son's not ro-map - cy _____

And spring no lon-ger turns a young man's fan - cy. _____ When glam-our

girls have lost their charms _____ When si-rens just mean false a -

larms _____ When lov-ers heed no call to arms _____ WILL YOU

STILL BE MINE? _____ MINE? _____

1. Bb6 Bb Cm7 F7 2. Bb6

They Call The Wind Maria *"Paint Your Wagon"*

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Vivo, ben marcato



1. A - way out here they
(2. Be-) fore I knew Ma -
(3. Out) here they got a

got a name for rain, and wind, and fi - re. The
ri - a's name And heard her wail and whin - in'. I
name for rain, For wind and fi - re on - ly. But

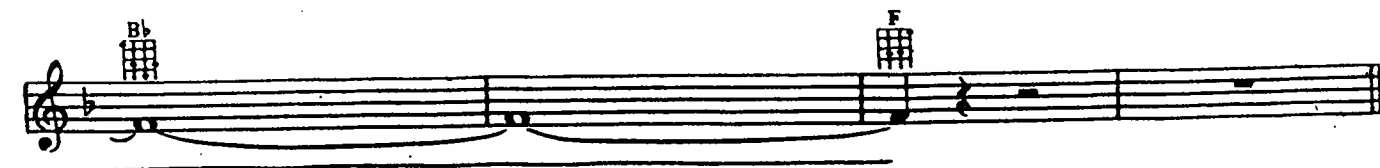
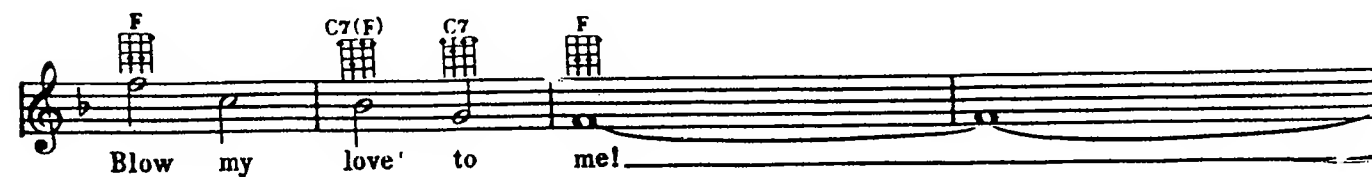
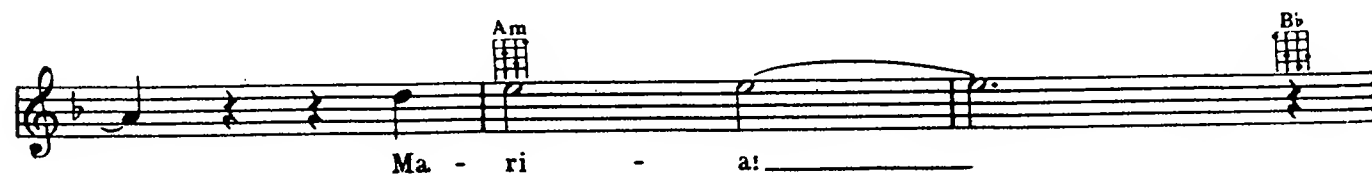
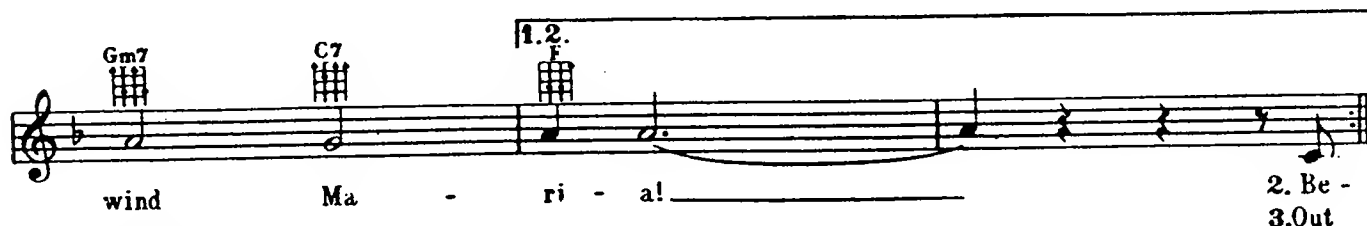
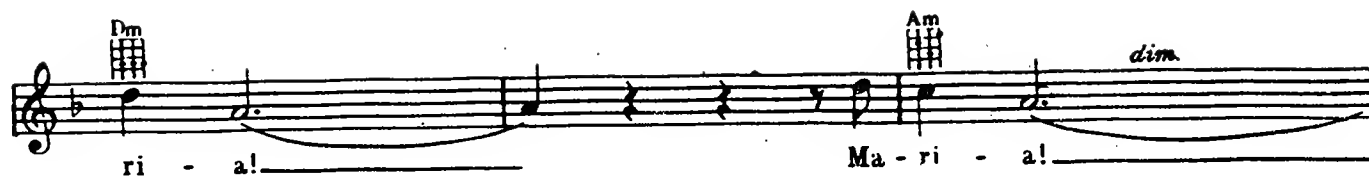
rain is Tess, the fi - re's Jo, And they
had a girl, and she had me, And the
when you're lost, and all a - lone, There_

call the wind Ma - ri - a. Ma -
sun was al - ways shin - in'. But
ain't no word but lone - ly. And

ri - a blows the stars a - round, And sends the clouds a -
then one day I left my girl, I left her far be -
I'm a lost and lone - ly man, With - out a star to

fly - in'. Ma - ri - a makes the moun - tains sound Like
hind me. And now I'm lost, so gol - darn lost, Not
guide me. Ma - ri - a, blow my love to me; I

folks were up there dy - in'. Ma -
e - ven God can find me.
need my girl be - side me.



'Gigi'

I Remember It Well

(Slow waltz)

HE: SHE: HE:

We met at nine. We met at eight. I was on

time. No, you were late. Ah, yes! I re - mem - ber it

well. We dined with friends. We dined a - lone. A te-nor

sang. A ba - ri - tone. Ah yes! I re - mem - ber it well.

That daz - ling A - pril moon! There was none that

night. And the month was June. That's right! That's

right! It warms my heart to know that you re - mem - ber

still the way you do. Ah yes! - I re -

mem - ber it well. How

Chords: Eb, Ebmaj.7, Eb6, Bb7, Fm7, Bb7, Eb, Fm7, Bb7, Eb, Ab, Ab+, Ab6, Abm, Eb, Gb, C7(F), C7, Fm, Bb7, Eb, Bb+, Eb, Bb7, Eb.

Poco più mosso

SHE: of-ten I've thought of that Fri-day, Mon-day night, when we had our
HE: last ren-dez-vous. And some-how I've fool-ish-ly won-dered if you

Tempo I

might by somechance be think-ing of it too? That car-riage
ride. You walked me home. You lost a glove. I lost a comb. Ah yes! I re-
mem-ber it well. That bril-liant sky. We had some rain. Those Rus-sian
songs. From sun-ny Spain. Ah yes! I re-mem-ber it well.
You wore a gown of gold. I was all in blue.
Am I get-ting old? Oh no! Not you! How strong you were, how young and
gay; A prince of love in ev-ry way. Ah yes! - I re-
mem-ber it well.

FIDDLER ON THE ROOF

Chorus

1. A - way a - bove my head I see the strang-est sight, A
 2. (An) un - ex - pect - ed breeze could blow him to the ground, Yet

FID - DLER ON THE ROOF, who's up there day and night; He
 aft - er ev - 'ry storm, I see he's still a - round; What -

fid - dles when it rains, He fid dles when it snows, I've
 ev - er each day brings This odd out - land - ish man; He

nev - er seen him rest, Yet on and on he goes.
 plays his sim - ple tune, As sweet - ly as he can.

What does it mean, this FID - DLER ON THE ROOF, Who fid - dles ev - 'ry night and

fid - dles ev - 'ry noon? Why should he pick so cu - ri - ous a place to

1. C 2. C
 plays his lit - tle fid - dler's tune? 2. An tune? A

FID - DLER ON THE ROOF, A most un - like - ly sight, It

(Opt.) Db Eb Db C
 might not mean a thing, But then a - gain it might!

"Fiddler On The Roof"

NOW I HAVE EVERYTHING

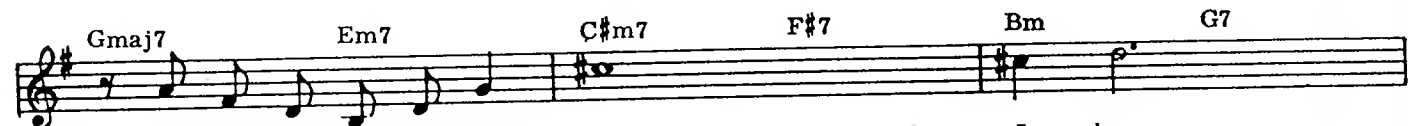
Chorus



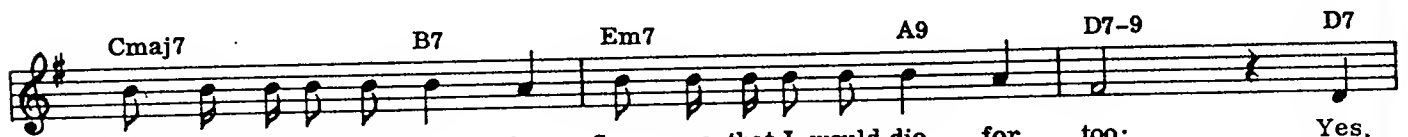
(1. I used to tell my-self I had-n't an-y-thing) And life was pass-ing me
(2. What did I have in life, Not much of an-y-thing)



by; I had-n't an-y-thing, NOW I HAVE EV-'RY-THING,



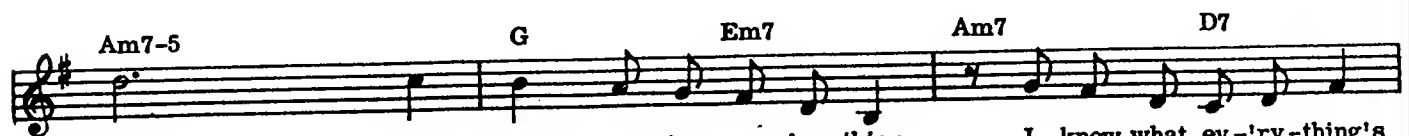
No-one is rich-er than I. I have



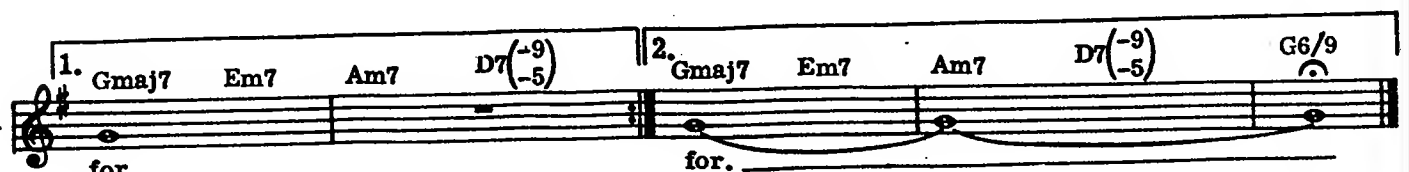
some-thing that I can live for, Some-one that I would die for too; Yes,



NOW I HAVE EV-'RY-THING, Not on-ly ev-'ry-thing, I have a lit-tle bit



more.- Be-sides hav-ing ev-'ry-thing, I know what ev-'ry-thing's



for.

for.

Matchmaker

From the new musical "FIDDLER ON THE ROOF"

Lyrics by
SHELDON HARNICK

**Music by
JERRY BOCK**

Tempo di Valse

Chorus

Voice

MATCH-MAK - ER, MATCH-MAK - ER,

F6

Fmaj7

make me a match, Find me a find, catch me a

catch:

MATCH -MAK - ER, - MATCH-MAK - ER,

look through your

book And make me a per - fect match.

1. MATCH-MAK - ER, MATCH-MAK - ER, I'll bring the veil,
2. MATCH-MAK - ER, MATCH-MAK - ER You know that I'm

You bring the groom, slender and pale;
still ver - y young, Please take your time;

Bring me a ring, for I'm long - ing to be the
Up to this min - ute, I mis - un - der - stood that

en - vy of all I sec. _____ For
I could be stuck for good. _____ Dear

pop - pa, make him a schol - ar, For
mom - ma, see that he's gen - tle, Re -

mom	-	ma,	make	him	rich	as	a	king.	For
mem	-	ber	you	were	al -	so	a	bride.	It's

me. well, I would - n't hol - ler if

he were as hand - some as an - y - thing.

MATCH-MAK - ER, MATCH-MAK - ER, make me a match.

Find me a find, catch me a catch; Night aft - er

night in the dark I'm a - lone. So strike me a match

of Coda my own

not that I'm sen - ti - men - tal. It's

just that I'm ter - ri - fied.

MATCH-MAK - ER, MATCH-MAK - ER, plan me no plans. I'm in no

rush. May - be I've learned Play - ing with match - es a

girl can get burned. So bring me no ring, Groom me no

groom, Find me no find, Catch me no catch;

Un - less he's a match - less match!

D.S. al Coda

"Fiddler On The Roof"

SUNRISE, SUNSET

Voice

Gm D7 Gm
 { 1. Is this the lit - tle girl I car - ried?
 { 2. Now is the lit - tle boy a bride groom,

D7 Gm G7 Cm
 Is this the lit - tle boy at play? I don't re -
 Now is the lit - tle girl a bride, Un - der the

G7 Cm A A7
 mem - ber grow - ing old - er, When did
 can - o - py I see them, Side by

D7(-9)(+5) Gm D7 Gm
 they? _____ When did she get to be a bezu -
 side. _____ Place the gold ring a-round her fin -

D7 Gm G7
 ty? _____ When did he grow to be so tall?
 ger, Share the sweet wine and break the glass;

Cm G7 Cm A7
 Was - n't it yes - ter - day when they were
 Soon the full cir - cle will have come to

D D7 D6 D7
 small. _____
 pass. _____

Chorus
 Gm Cm6 Gm D7 Gm Cm6 Gm D7
 SUN - RISE, _____ SUN - SET, SUN - RISE, _____ SUN - SET,

Gm Cm6 Gm Cm Gm G7 Cm7
 Swift - ly _____ flow the days; _____ Seed - lings turn

F7 Bbmaj7 Bb6 Am7 D7
 o - ver - night to sun - flow'rs, Bloss - som - ing e - ven as we

gaze. _____

SUN - RISE, _____ SUN - SET, _____

SUN - RISE, _____ SUN - SET, _____ Swift - ly _____ fly the

vears; _____ One sea - son fol - low - ing an -

oth - er. _____ Lad - en with hap - pi - ness and

1. _____ 2. _____

tears. _____ tears. _____

BLAME IT ON THE BOSSA NOVA

By
CYNTHIA WEIL
and BARRY MANN

Moderato

I was at a dance when she caught my eye, stand-in' all a-lone,
look-in' sad and shy. We began to dance, sway-in' to and
fro. And soon I knew I'd never let her go. Blame It On The Bos-sa
No-va with it's mag-ic spell. Blame It On The Bos-sa No-va
that she did so well. Oh, it all be-gan with just one lit-tle dance, But soon it ended
up a big ro-mance. Blame It On The Bos-sa No-va, The dance of love.

STRANGE

Lyric by
JOHN LA TOUCHE

Music by
MARVIN FISHER

Chords: Eb maj.7, Bbm7, Eb7b9 Ab, Db9, Bb7(b9), Gm7, C7, Fm7, Bb7, E7, Eb maj.7, Bbm7, Eb7b9 Ab, Db7, Bb7(b9), Eb, Bb7+, Bbm7, Eb9, Bbm7 A7, Ab, Am7, D7(b9), G, F#dim, Bb7 (lacet), Eb maj.7, Bbm7, Eb7b9 Ab, Db9, Bb7, Eb, Db, Eb, Fm7, Bb7, Bb7(b9), Eb, Eb6, Eb6.

STRANGE, how your dan-ger-ous eyes com-pel me, — Al-tho' they tell me, —
 to be - ware, — And it's so STRANGE, — how you
 change ev - 'ry dull hum - drum thing — Mak-ing it some - thing —
 sweet and rare, — Is this a
 game you're en - joy-ing with me, — Are you toy - ing with me —
 in this ro-mance? If by some chance you ar - range, — to re-
 turn ev - en half of my love, — I won't ask why love, —
 it's too STRANGE. — STRANGE. —

JUST WALKING IN THE RAIN

By
JOHNNY BRAGG
ROBERT S. RILEY

Moderately Slow

F

Just walk - ing in the rain, _____ Get - ting soak - ing - wet, _____

Gm C7 F F#dim

Tor - tur - ing my heart _____ By try - ing to for - get. _____

C7 F

Just walk - ing in the rain, _____ So a - lone and blue, _____

Gm C7 F

All be - cause my heart _____ Still re - mem - bers you. _____

F7 Bb F 3 C7 FA7 Ebdim

Peo - ple come to win - dows, They al - ways stare at me,

G7 G#dim C7

Shake their heads in sor - row, Say - ing, "Who can that fool be?" Just walk - ing in the

F Gm C7

rain, _____ Think - ing how we met, _____ Know - ing things have changed, _____

1. F G#dim C7 2. F F#dim C7 F6

Some - how I can't for - get. Just walk - ing in the get.

I'll Remember Her

"The Girl Who Came To Supper"

Words and Music by
NOEL COWARD

Refrain

ten. ten. B \flat Cm7

I'll re - mem - ber her; How in - cred - i - bly na - ive she was; I

F7 B \flat Edim

could - n't quite be - lieve she was sin - cere. So a - lert, so im - per - ti - nent, and

Cm7 F9 B \flat Gm Cm7 F7 B \flat

yet so sweet, My de - feat was clear. I'll re - mem - ber her; Her ab -

Cm7 F7 B \flat

surd ex - ag - ger - a - ting, and her ut - ter - ly de - flat - ing re - par -

Fm7 B \flat 7 E \flat Bbm7 E \flat 7 A \flat G7+ G7

tee, And the on - ly thing that wor - ries me at all is

Fm7 B \flat 7 E \flat F7 B \flat ten. ten.

wheth - er she'll re - mem - ber me. I'll re - mem - ber her in the

Cm7 F7

eve - nings when I'm lone - ly, and im - ag - in - ing if on - ly she were there. I'll re -

Edim Cm7 F9 B \flat Gm

live, oh, so viv - id - ly our sad and sweet in - com - plete af -

Cm7 F7 B \flat Cm7 F7

fair. I'll re - mem - ber her; Heav - y heart - ed when we part - ed, with her

B \flat Fm7 B \flat 7 E \flat Bbm7 E \flat 7

eyes so full of tears she could - n't see; And I'll feel in - side a

A \flat G7+ G7 Fm7 B \flat 7 E \flat

fool - ish sort of pride to think that she re - mem - bers me.

IT'S LOVE

Refrain (with motion)

It's love! It's love! Well, who would have thought it!

If this is love, Then why have I fought it?

What a way to feel! I could touch the sky.

What a way to feel! {I'm a dif-f'rent guy. I have found my guy!} It's

love! At last, I've some-one to cheer for! It's love! At

last, I've learned what we're here for. I've heard it

said: You'll know it when you see it. Well, I see it, I

know it, it's love. It's love.

Chords: Ab, Ebmaj.7, Cm7, Fm7, Bb7, Fm, Bb7, Eb6, C7, Fm7, Db, Bb7, Fm7, Bb7, Cm, F9, F9, Cm, F9, F9, Gm, D7, Am7, Gm, Bb9, Bb7, Bb9, Ebmaj.7, Cm7, Fm7, Bb7, Fm, Bb7, Eb6, C7, Fm7, Db, Bb7, Bb9, Cm, Cm7, Cm8, F9, Eb, Db, Bb7, Eb, Eb.

I CAN'T STOP LOVING YOU

CHORUS

1. I CAN'T STOP LOV - ING YOU so I've made up my mind
 2. I CAN'T STOP LOV - ING YOU, there's no use to try

To liv - in mem - o - ry of old lone-some times
 Pre-tend there's some - one new, I can't live a lie

I can't stop want - ing you, it's use-less to say
 I can't stop want - ing you the way that I do

So I'll just live my life in dreams of yes - ter -
 There's on - ly been one love for me, that one love is

day. Those hap - py you.

RAMBLIN' ROSE

Moderato

Ram-blin' Rose, Ram-blin' Rose, Why you ram - ble
 Ram - ble on, ram - ble on, When your ram - blin'
 Ram-blin' Rose, Ram-blin' Rose, Why I want you,

no one knows. Wild and wind - blown, that's how
 days are gone, Who will love you with a
 heav - en knows. Though I love you with a

you've grown, Who can cling to a ram - blin' rose?
 love true, When your ram-blin' days are gone?
 love true, Who can cling to a ram - blin' rose?

IT'S ALL IN THE GAME

Words by
CARL SIGMAN

Slowly

Music by
GEN. CHARLES G. DAWES

REFRAIN

Uke tacet

Man-y a tear has to fall, but IT'S ALL IN THE GAME All in the won-der-ful

game that we know as love. You have words with him and your fu - ture's look-ing

dim, But these things your hearts can rise a - bove. Once in a while he won't call, but IT'S

ALL IN THE GAME. Soon he'll be there at your side with a sweet bou -

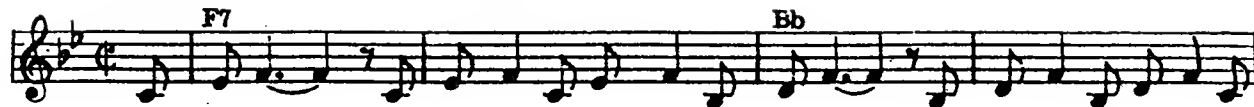
quet. And he'll kiss your lips and ca - ress your wait - ing fin - ger - tips, And your

hearts will fly a - way. Man - y a tear has to way.

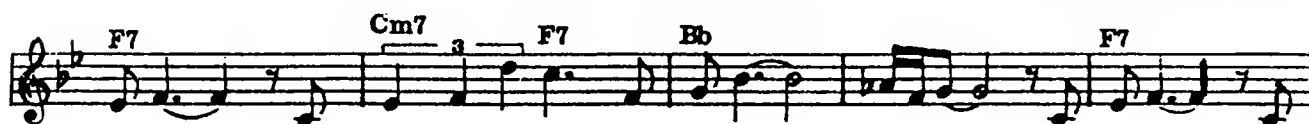
1. F Fdim C7 2. F

PERDIDO

Moderato



Per - di - do, — I look for my heart, it's per - di - do. — I lost it 'way down in Tor -



ri - do, — While chanc-ing a dance fi - es - ta. — Bo - le - ro, — She



glanced as she danced a bo - le - ro. — I said, tak-ing off my som - bre - ro, "Let's meet for a sweet si -



es - ta. " — High was the sun when we first —



came close, — Low was the moon when we said, — "A - dios!" — Per -



di - do, — Since then has my heart been per - di - do. — I know I must go to Tor -



ri - do, — That yearn-ing to lose per - di - do. —

Go Away, Little Girl

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately slow

Go A - way, — Lit-tle Girl. — — — — — Go A - way, — Lit-tle Girl. — — — — —

I'm not sup-posed to be a-lone with you. — — — — —

I know that your lips are sweet, But our lips must nev - er

meet. I be - long to some - one else and I must be true.

Oh, — — — — — Go A - way, — Lit-tle Girl, — — — — — Go A - way, — Lit-tle Girl. — — — — —

It's hurt-ing me more each min - ute that you de - lay. — — — — —

When you are near me like this, — — — — — You're much too hard to re - sist, — — — — —

So, Go A - way, — Lit - tle Girl, be - fore I beg you to

1. G D9 D7 2. G C G

stay. Go A - stay. — — — — —

BLUESETTE

Refrain

Poor Long lit - tle, sad lit - tle blue BLUES - ETTE.
 as there's love in your heart to share,

Don't dear you cry, don't you fret. You can
 BLUES - ETTE, des - pair. Some blue

bet one luck - y day, you'll wak - en and your blues will
 boy is long - ing. just like you, to find a some - one

be for - sak en. One luck - y day, love - ly love will
 to be true to. Two lov - ing arms he can nest - le

1. & 2. come in your way.
 in and stay.

Get set, BLUES-ETTE, true love is com - ing. Your trou-bled heart soon will be

hum - ming. Hum

Doo - ya, Doo - ya, Doo - ya, Doo - ya, Doo - ya, Doo - ya.

Dear Heart

Dear heart, wish you were here to warm
this night. My dear heart,
seems like a year since you've been out of my sight.
A sin - gle room, a ta - ble for one; it's a
lone - some town all right! But soon I'll
kiss you hel - lo at our front door, and
dear heart I want you to know I'll leave
your arms no - ver - more.

20th Century-Fox Presents An Associates and Marjorie Production "HUSH... HUSH, SWEET CHARLOTTE"

HUSH... HUSH, SWEET CHARLOTTE

Chorus

Chorus

F Am Dm

Hush, Hush, Sweet Char - lotte,

Bb C7 F F7

Char - lotte, don't you cry;

Hush, Hush, Sweet

Bb C7 F

Char - lotte, I'll love you till I die.

Verse

Verse

f Bb

1. Oh, hold me, dar - ling, please hold me tight, And
 2. (I) hold two ros - es with - in my hand, Two
 3. (And) ev 'ry night af - ter I shall die, Yes,

F G C7 Bb F

brush the tear from your eye; You weep be - cause you had a
 ros - es I give to you; The red rose tells you of my
 ev - 'ry night when I'm gone; The wind will sing to you this

A7 Dm C Bb C7 F C7

dream last night, You dreamed that I said good - bye.
 pas - sion, and the white rose my love so true.
 lull - a - by, Sweet Char - lotte was loved by John.

Chorus

Chorus

F Am Dm Bb

Hush, Hush, Sweet Char - lotte, Char - lotte, don't you

C7 F F7 Bb

cry; Hush, Hush, Sweet Char - lotte I'll

C7

love you till I die.

1. 2. F 3. F

2. I die.
 3. And

Beyond The Reef

Words and Music by
JACK PITMAN

BE-YOND THE REEF, _____ where the sea is dark and cold, _____

— My love has gone, _____ and our dreams grow old.

There'll be no tears, _____ there'll be no re - gret - ting. _____

— Will he re - mem - ber me; _____ will he for - get? .

I'll send a thous - and flowers, _____ when the trade winds blow.

I'll send my lone - ly heart, _____ for I love him so.

Some day I know _____ he'll come back a - gain to me. _____ 'Til then my

heart will be _____ BE-YOND THE REEF. _____ BE-YOND THE _____

The Poor People Of Paris

109

Words by
JACK LAWRENCE

(Jean's Song)

Music by
MARGUERITE MONNOT

Moderately - with spirit

CHORUS

tacet

Bb7



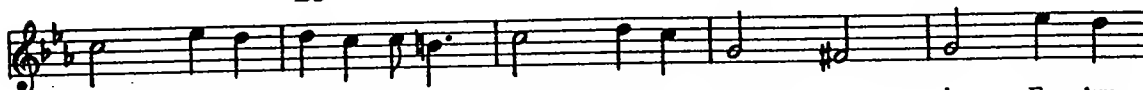
1. Just got back from Pa - ris, France; all they do is sing and
2. Milk or wa - ter from the sink make a true Pa - ri - sian

Eb

Eb

D

Eb



dance. All they've got there is ro - mance. What a trag - e - dy. Ev - 'ry
shrink. Wine is all he'll ev - er drink, and it wor - ries me. For with

C7

Fm

Bb7

Eb

tacet



bou - le - vard has lov - ers; ev - 'ry lov - er's in a tran - ce, The Poor —
wine as cheap as wa - ter, oh, it makes one stop and think, The Poor —

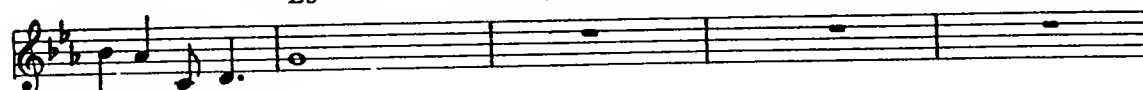
Eb

Fm7

Bb7

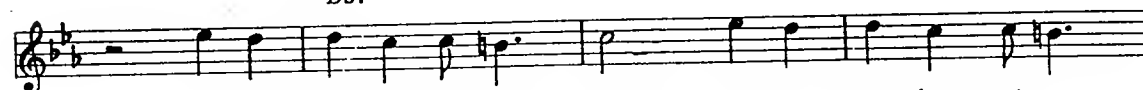
Eb

tacet



Peo - ple Of Pa - ree.
Peo - ple Of Pa - ree.

Bb7



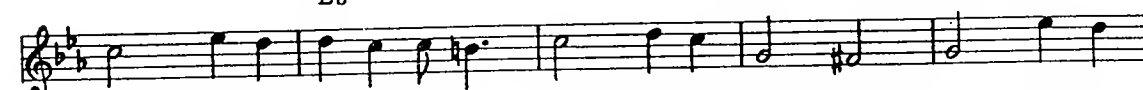
I feel sor - ry for the French; ev - 'ry guy has got a
Sis - ter met a boy named Pierre, had the cra - zi - est af -

Eb

Eb

D

Eb



wench. Ev - 'ry cou - ple's got a bench, kiss - ing shame - less - ly. Night and
fair, And the day they parted there he cried bit - ter - ly. Pierre was

C7

Fm

Bb7

Eb

tacet



day they're mak - ing mu - sic while they're mak - ing love in French, The Poor —
there to bid her fare - well, but he brought his new girl, Claire, The Poor —

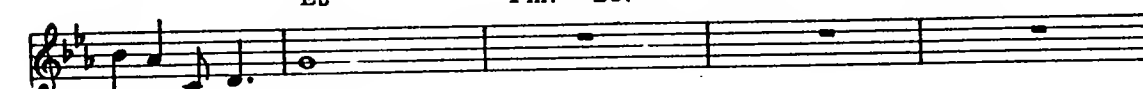
Eb

Fm7

Bb7

Eb

tacet

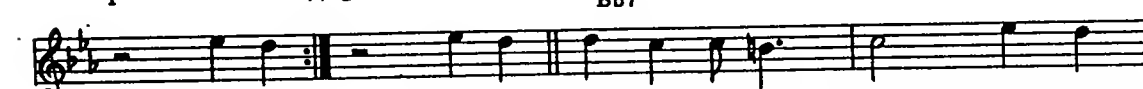


Peo - ple Of Pa - ree.
Peo - ple Of Pa - ree.

1

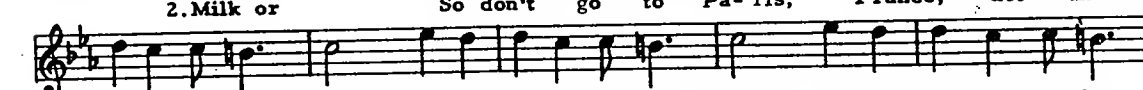
2

Bb7



2. Milk or

So don't go to Pa - ris, France, not un -



less you like to dance, Not un - less you want ro - mance, like those poor in - ha - bi -

Eb



tants of Pa - ree.

Blue Velvet

Tune Ukulele A D F# B

Words and Music by
BERNIE WAYNE
LEE MORRIS

Slowly (with tender expression)

Chorus

Boy: She wore Blue Vel-vet, Blu-er than vel-vet was the night,
 Soft-er than sat-in was the light from the stars. She wore
 Blue Vel-vet, Blu-er than vel-vet were her eyes, Warm-er than May her ten-der
 sighs, love was ours. Ours, a love I held
 tight-ly, Feel-ing the rap-ture grow, Like a flame burn-ing
 bright-ly, But when she left, gone was the glow of Blue Vel-vet,
 But in my heart there'll al-ways be, Pre-cious and warm, a mem-o - ry through the
 years - And I still can see Blue Vel-vet through my
 tears. She wore tears.

molto espressivo

1 Bb6 G7-9 Cm F7 2 Bb6

Caterina

Words and Music by
EARL SHUMAN and
"BUGS" BOWER

Bb

Ca - ter - in - a, _____ Oh, ho, ho, *Echo: (Oh, ho, ho,)* when we
Girl: Ca - ter - in - a, _____ Oh, ho, ho, *Echo: (Oh, ho, ho,)* won't you

Cm

kiss, pret - ty miss, pret - ty miss, I'm in ec - sta - cy. _____ Ca - ter -
 please, pret - ty miss, pret - ty miss, set my dar - ling free. _____ Ca - ter -

in - a, _____ Oh, ho, ho, *Echo: (Oh, ho, ho, ho,)* but, when we
 in - a, _____ Oh, ho, ho, *Echo: (Oh, ho, ho, ho,)* re - mem - ber

C7 **F7**

kiss, pret - ty miss, pret - ty miss, are you think - ing of me? _____ Ca - ter -
 this, pret - ty miss, pret - ty miss, he be - longs - to me! _____ Ca - ter -

Bb **Bb9**

in - a, _____ Ah, ha, ha, *Echo: (Ah, ha, ha,)* just how long is the list, is the
 in - a, _____ Ah, ha, ha, *Echo: (Ah, ha, ha,)* I was first on the list, on the

Bb+9 **Eb6** **Bb+9** **Eb6** **Eb**

list of the lips you've kissed? _____ Oh, how hap - py my heart would
 list of the lips he kissed. _____ Can't you see that I love him

Ebm **Bb** **G7** **Cm**

be, if I knew that you love just me. Say it's true, say you
 so, won't you prom - ise to let him go. 'Til you do, I'll be

F7 **1 Ebm6** **Bb** **2 Ebm6** **Bb** **F7-9** **Bb**

do, Ca - ter - in - a. _____ Ca - ter - in - a. _____
 blue, Ca - ter - in - a. _____ Ca - ter - in - a. _____

From the David Merrick-Bernard Delfont Production "THE ROAR OF THE GREASEPAINT"

Who Can I Turn To

(When Nobody Needs Me)

Words and Music by
**LESLIE BRICUSSE and
ANTHONY NEWLEY**

Slowly with expression

Who can I turn to — when no - bod - y needs me? — My

heart wants to know and so I must go where des - ti - ny leads me. — With

no star to guide me, — and no - one be - side me, I'll go on my way, and

af - ter the day, The dark - ness will hide me; — And may - be to - mor - row —

— I'll find what I'm af - ter — I'll throw off my sor - row,

beg steal or bor - row my share of laugh - ter. — With you I could learn to, —

with you on a new day, — But who can I turn to if you turn a -

way? — way? —

"Flower Drum Song"

You Are Beautiful

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Refrain (tranquillo)

You are beau - ti - ful, small and shy. You are the girl whose
eyes met mine Just as your boat sailed by. This I know of you,
noth - ing more, You are the girl whose eyes met mine Pass-ing the riv - er
shore. You are the girl whose laugh I heard, Sil - ver and soft and bright;
Soft as the fall of lo - tus leaves Brush-ing the air of night. While your
flow - er boat sailed a - way, Gent - ly your eyes looked back on mine,
Clear - ly you heard me say: "You are the girl I will
love some day."

Blue Christmas

Words and Music by
BILLY HAYES
and JAY JOHNSON

The musical score for "Blue Christmas" is written on a single treble clef staff. It includes a key signature of one flat (Bb) and a common time signature (C). The melody is accompanied by a series of chord symbols: F, C7, F, Cm6, D7, Cm6, D7, Gm, G7, C7, F, C7, F, Cm6, D7, Cm6, D7, Gm, Fdim, C7, F, and F. The lyrics are written below the staff, with some words in all caps (BLUE, CHRIST-MAS) and others in lowercase. The score is divided into two systems, with a first ending bracketed and a second ending bracketed.

I'll have a **BLUE** CHRIST-MAS with - out you _____ I'll be so
blue think - ing a - bout you _____ Dec - o - ra - tions of
red on a green Christ-mas tree Won't mean a thing if
you're not here with me. I'll have a **BLUE** CHRIST-MAS, that's cer - tain _____
_____ And when that blue heart - ache starts hurt - in' _____ You'll be
do - in' all right, with your Christ - mas of white, But I'll have a
1 2
blue, **BLUE** CHRIST-MAS _____ I'll have a CHRIST-MAS _____

PETITE FLEUR

Musical score for "Petite Fleur" in G minor (three flats). The score consists of ten staves of music. Chord symbols are written above the notes. Fingerings are indicated by numbers 1-5. Trills are marked with a '3' and a bracket. The key signature is G minor (three flats).

Staff 1: D7, 8 (trill)
Staff 2: Gm, Gm7, 3, A7, 5 (trill)
Staff 3: D7, D o7, D7, D7, F7, 3 (trill)
Staff 4: Bb, Bdim7, 5, Gm
Staff 5: F7, 3 (trill), Bb, D7, Gm, Eb, 3 (trill)
Staff 6: Gm, D7, 3 (trill), Gm, Gm7
Staff 7: Gm6, 3 (trill), A7
Staff 8: D7, A7b5, D7, D7, 3 (trill)
Staff 9: Gm, Gm7, 3 (trill), Gm6, 1. D7+ D7
Staff 10: Gm, Eb7, D7, D7+, D7, D7b5
Staff 11: Gm, Gm, Gm

INSPIRED BY THE PARAMOUNT PICTURE "WIVES AND LOVERS"
A HAL WALLIS PRODUCTION

Wives And Lovers

Words by
HAL DAVID

Music by
BURT F. BACHARACH

Moderato, Not Too Slowly




Hey, lit-tle girl, comb your hair, fix your make-up, soon he will o-pen the
door. Don't think be-cause there's a ring on your fin-ger
you need-n't try an - y - more. For wives should al-ways
be lov - ers too. Run to his arms the mo-ment he comes home to
you. I'm warn - ing you. Day aft-er day there are
girls at the of - fice and men will al-ways be men.
Don't send him off with your hair still in curl - ers,
You may not see him a - gain, for wives should
al-ways be lov - ers too. Run to his arms the mo-ment
he comes home to you. He's al - most here.
Hey, lit-tle girl, bet-ter wear some-thing pret-ty, some - thing you'd
wear to go to the cit - y, And dim all the lights, pour the
wine, start the mn - sic, time to get read - y for
love. Oh, time to get read - y, time to get
read - y, time to get read - y for love.

DIDN'T WE







117

By
JIM WEBB








Very Slowly



 (G Bass)






This time we al-most made the piec-es fit Did-n't We girl? This time we

 (G Bass)
 
 (G Bass)
 








al - most made some sense of it Did-n't We girl? This time I





had the an-swer right here in my hand, ————— Then I touched it and it had turned to


 (G Bass)
 

 (G Bass)







sand, This time we al-most sang our song in tune Did-n't We girl?

 (G Bass)
 
 (G Bass)
 











This time we al-most made it to the moon oh, Did-n't We girl?

This time we al - most made our poem ——— rhyme, ———

This time we al-most made that long hard ——— climb, ——— Did-n't We al - most






 (G Bass)
 



1. Opt. repeat 2.

make it this time? This time we time? ———

For Once In My Life

Recorded by TONY BENNETT on Columbia records

Lyrics by
RONALD MILLER

Music by
ORLANDO MURDEN

Slowly

Verse-Freely, with expression

B \flat Bdim Cm7 A B \flat D7

Good - bye, old friend, This is the end of the {man} I used to be, 'Cause there's
{girl}

Gm Gm(maj7) Gm7 C7 Cm7 F7

been a strange and wel - come change in me.

Chorus-Slowly, with feeling

B \flat B \flat + B \flat 6 Bdim Cm Ab

For Once In My Life I have some - one who needs me, some - one I've need - ed so

F7 G7 Cm Ab F7 F7+5 B \flat F7

long, For once, un - a - fraid I can go where life leads me and some - how I know I'll be

B \flat B \flat 6 D+ Eb

strong. For once I can touch what my heart used to dream of long be - fore I

Cm Fm7 F7 Bbmaj7 Dm Gm Gm7 C7

knew Some - one warm like you would make my dream come

Cm7 F7 B \flat B \flat + B \flat 6 Bdim Cm Ab

true. For Once In My Life I won't let sor - row hurt me, not like it's hurt me be -

F7 G7 Cm Ab F7 F7+5

fore, For once I have some - thing I know won't de - sert me,

B \flat F7 B \flat B \flat 6

I'm not a - lone an - y - more. For once I can say this is

D+ Ebadd9 Eb C9

mine, you can't take it, Long as I know I have love, I can make it, For

1. B \flat B \flat + Eb Cm7 F7 B \flat C9 F7

Once In My Life I have some - one who needs me. For

2. B \flat B \flat + Cm7 F7 Fdim Gm C9

once I can feel that some - bod - y's heard my plea, For

B \flat B \flat + Eb Cm7 F7 B \flat G \flat B \flat 6/9

Once In My Life I have some - one who needs me.

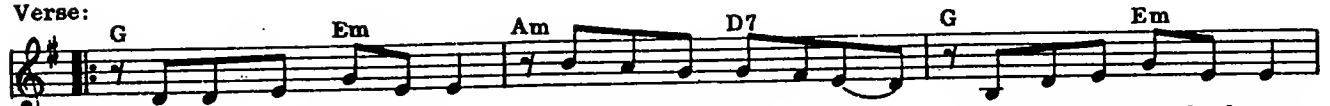
SMILE A LITTLE SMILE FOR ME

Words and Music by
TONY MACAULAY
GEOFF STEPHENS

Slow beat


Verse:

G Em Am D7 G Em



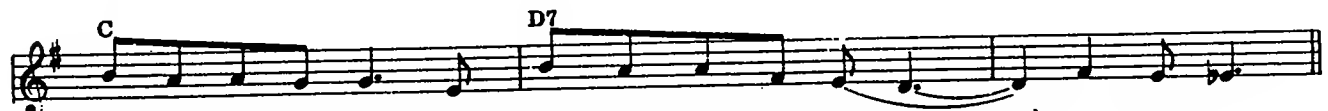
1. You real-ly should ac-cept this time he's gone for good,— He'll nev-er come back now
2. I guess you're lone-ly now, love's com-ing to an end,— But, dar-ling, on - ly now

Am D7 Em Em (D bass)



e-ven though he said he would,— So, dar-ling, dry your eyes, So man-y oth-er guys would
are you free to start a-gain,— Lift up your pret-ty chin, Don't let those tears be-gin,

C D7



give the world, I'm sure, to wear the shoes he wore. — } Oh, come on
You're a big girl now, and you'll pull through some-how. — }

Chorus:

G D (F# bass) Em C D7



Smile A Lit-tle Smile For Me, Rose-ma-ry,— where's the use— in cry - in',

G D (F# bass) Em C D7



In a lit-tle while you'll see, Rose-ma-ry,— you must keep— on try - in',

E7 Am A7 D7



I know that he hurt you bad, I know, dar - ling, don't be sad, and

G D (F# bass) Em C G



Smile A Lit-tle Smile For Me, Rose-ma-ry,— Rose-ma-ry. —

Recorded By AL MARTINO On Capitol Records

WIEDERSEH'N

Wie - der-seh'n, auf wie - der-seh'n, we'll meet a - gain
 some - day. Wie - der-seh'n, it's
 time a - gain I must go on my
 way Smile for me, brush the tear from your eye,
 You know it's just fare-well, not good - bye.
 Wie - der-seh'n, auf wie - der-seh'n, we'll meet a - gain
 some - day. day.

IF I WERE A CARPENTER

Words and Music by
TIM HARDIN

Moderately

If I Were A Car-pen-ter and you were a la-dy,
If I worked my hands in wood would you still love me?

Would you mar-ry me, an-y-way, Would you have my ba-by?
An-swer me, Babe, "Yes I would, I'd put you a-bove me."

If a tink-er were my trade, would you still love me?
If I were a mill-er at a mill wheel grind-ing.

Car-ry-ing the pots I made, fol-low-ing be-hind me.
Would you miss your col-ored blouse, your soft shoes shin-ing?


Save my love through lone-li-ness, Save my love for sor-row I've giv-en you my
own-li-ness. Come and give me your to-mor-row.

mor-row.

Sweet Maria



Count each day when I go, Then be - fore you know Time will fly be - fore your eyes and
Though we two have to part, I leave you my heart. Keep it close be - side your own and



you will nev-er re-a-lize I'm gone. _____
you will nev-er be a-lone, sweet - heart. _____



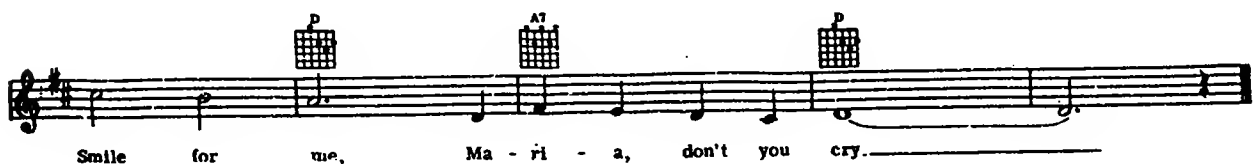
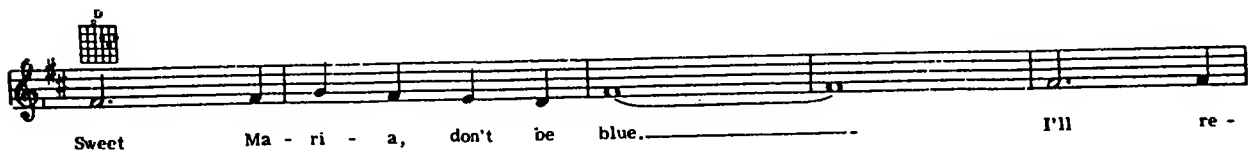
Sweet Ma - ri - a, don't you cry. _____ I can




see tears in your eye, _____ So, while we say good -



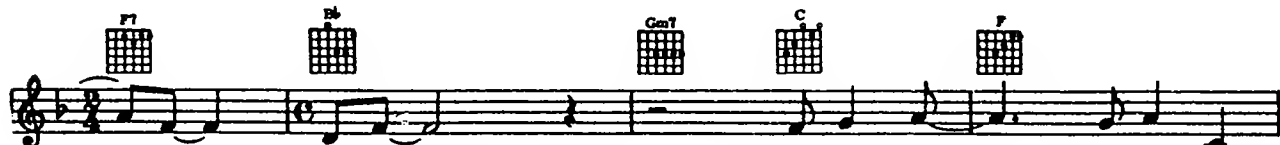
bye, _____ Smile, Ma - ri - a, don't you cry. _____



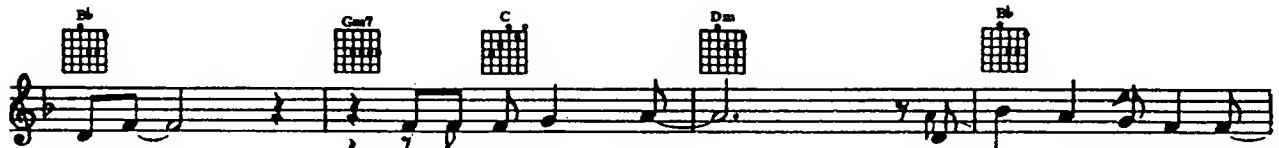
GALVESTON



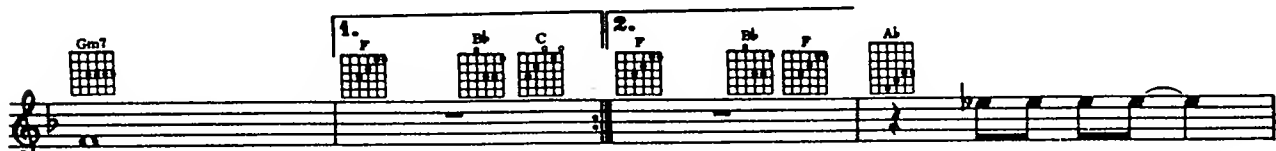
Gal - ves-ton, oh, Gal-ves-ton. I still hear your sea—
Gal - ves-ton, oh, Gal-ves-ton. I still hear your sea—



— winds blow - ing; I still see her dark eyes
— waves crash-in'; While I watch the can - non



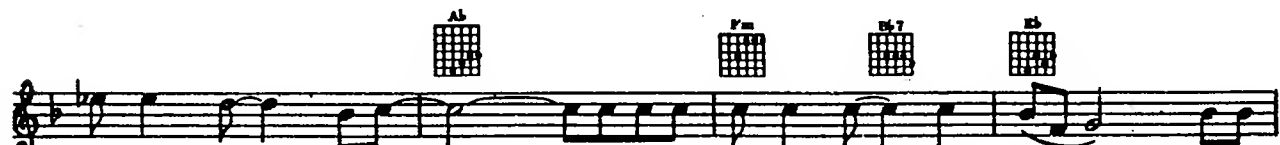
glow-ing, She was twen-ty - one. When I left Gal-ves-ton.
flash-in'. I clean my gun. And dream of Gal-ves-ton.



I still see her—



stand-ing by the wa - ter; Stand-ing there,



look-ing out to sea And is she wait-ing there for me. On the



Chords: Cm, Cm, Fm, Bb, C, F

beach where we used to run. Gal - ves-ton oh!



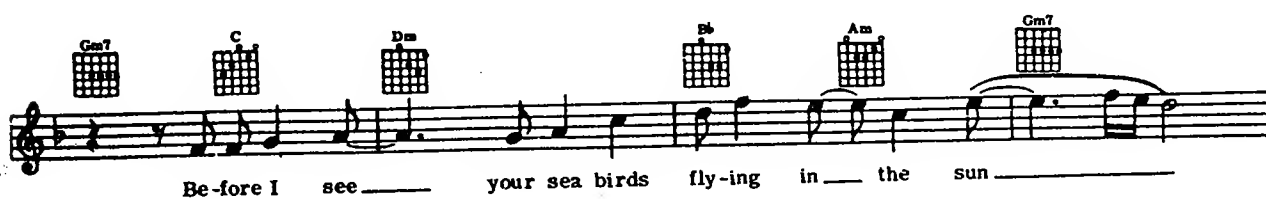
Chords: Bb, C, F, Fm7, F7

Gal - ves - ton. I am so a - fraid of



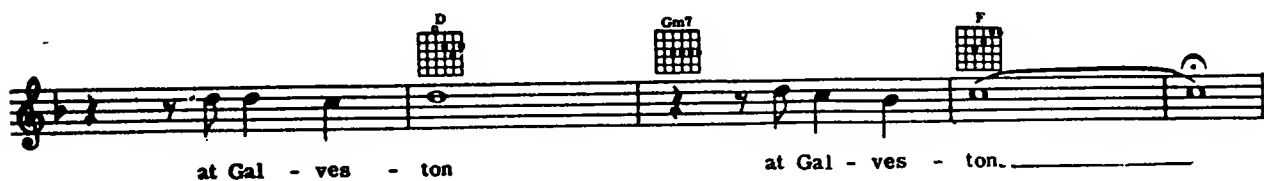
Chords: Bb, Cm7, C, F, Bb

dy-ing. Be-fore I dry the tears she's cry-ing.



Chords: Cm7, C, Dm, Bb, Am, Cm7

Be-fore I see your sea birds fly-ing in the sun



Chords: D, Cm7, F

at Gal - ves - ton at Gal - ves - ton.

LITTLE OLE WINEDRINKER ME

By
HANK MILLS and
DICK JENNINGS

Moderately

1. I'm pray-ing for rain in Cal-i-forn-ia So the
(2. I) came here last week from down in Nash-ville, 'Cause my

grapes can grow and they can make more wine. An' I'm sit-ting in a
ba-by left for Flor'da on a train. I tho't I'd get a

honk-y in Chi-ca-go, With a bro-ken heart and a
job and just for-get her, But in Chi-ca-go a bro-ken

wo-man on my mind, } I match the man be-hind the bar for the
heart is still the same. }

juke box; And the mu-sic takes me back to Ten-nes-see. When they

ask: "Who's the fool in the cor-ner cry-ing? I say Lit-tle ole

wine drink-er me. 1. 2. I me.

IF YOU LOVE ME, REALLY LOVE ME

(Hymne A L'Amour)

English Words by GEOFFREY PARSONS

French Words by EDITH PIAF

Music by MARGUERITE MONNOT

Slowly and broadly

Refrain

If the sun should tum-ble from the sky, if the sea should sud-den-ly run dry, IF YOU
 Le ciel bleu sur nous peut s'é-crou-ler, Et la ter-re peut bien s'ef-fon-drer Peu m'im-

LOVE ME, REAL-LY LOVE ME, let it hap-pen, I won't care. If it seems that ev-ry thing is
 por-te si tu m'ai-mes, Je me moque du monde en-tier. Tant qu'il-a-mour i-non-dra mes ma-

lost I will smile and nev-er count the cost. IF YOU LOVE ME, REAL LY LOVE ME, let it
 tins Que mon corps fré-mi-ra sous tes mains, Peu m'im-porte les grands pro-blè-mes, Mon a-

hap-pen, dar-ling, I won't care. Shall I catch a shoot-ing star? Shall I bring it where you are? If you
 mour puis-que tu m'ai-mes. J'i-rai jus-qu'au bout du monde, Je me fe-rai tein-dre blonde, Si tu

Want me to, I will. You can set me an-y task. I'll do an-y-thing you ask, if you'll
 me le de-mand-ais. On peut bien ri-re de moi, Je fe-rai n'im-por-te quoi, Si tu

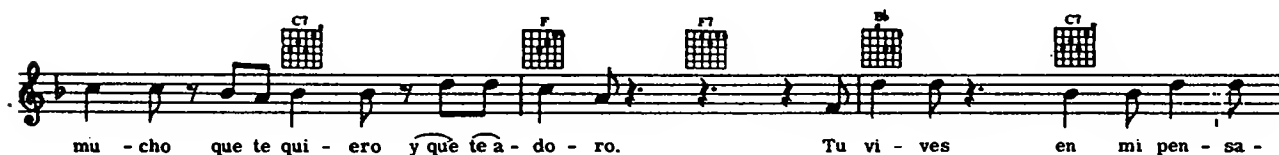
on-ly love me still. When at last our life on earth is through, I will
 me le de-man-dais. Nous aur-ons pour nous l'é-ter-ni-té, Dans le

share e-ter-ni-ty with you. IF YOU LOVE ME, REAL-LY LOVE ME, then what-
 bleu de toute l'im-men-si-té Dans le ciel plus de pro-blè-mes, Dieu ré-

ev-er hap-pens, I won't care. If the care.
 u-nit ceux qui s'éc-ri-vent. Le ciel ment.

LO MUCHO QUE TE QUIERO

(The More I Love You)



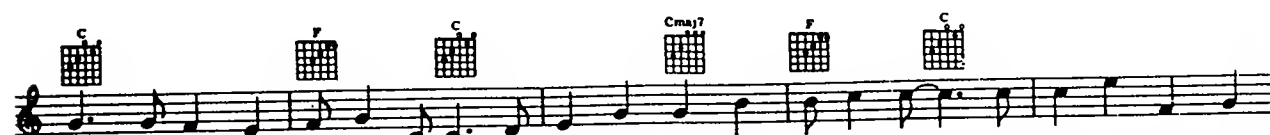
BOTH SIDES, NOW



1. Bows and flows of an-gel hair, and ice-cream cas-tles in the air, and
 2. Moons and Junes and fer-ris wheels, the diz-zy danc-ing way you feel, as
 3. Tears and fears and feel-ing proud, to say "I love you" right out loud,



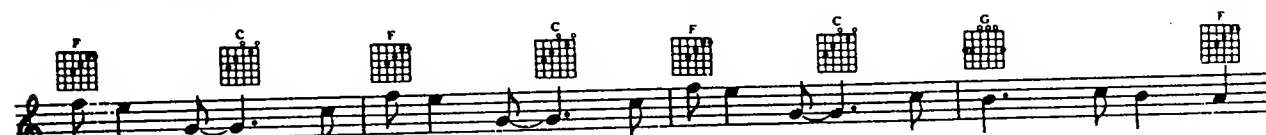
feath-er can-yons ev-'ry-where, I've looked at clouds that way. But
 ev-'ry fai-ry tale comes real, I've looked at clouds that way. But
 Dreams and schemes and cir-cus crowds, I've looked at clouds that way. But



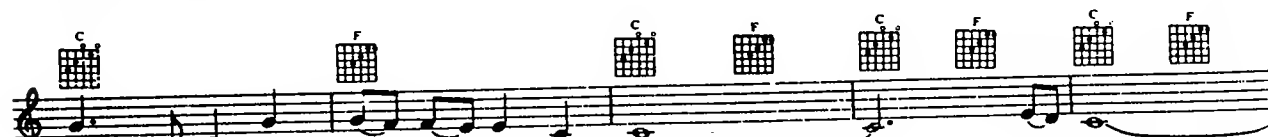
now they on-ly block the sun, they rain and snow on ev-'ry-one. So man-y things I
 now it's just an-oth-er show, you leave 'em laugh-ing when you go. And if you care, don't
 now old friends are act-ing strange, they shake their heads, they say I've changed. But some-thing's lost but



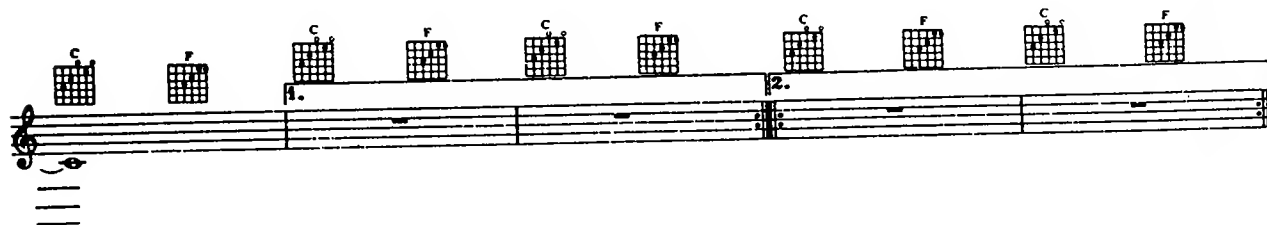
would have done, but clouds got in my way. I've looked at clouds from
 let them know, don't give your-self a-way. I've looked at love from
 some-thing's gained, in liv-ing ev-'ry day. I've looked at life from



both sides now, from up and down and still some-how it's cloud il-lu-sions
 both sides now, from give and take and still some-how it's love's il-lu-sions
 both sides now, from win and lose and still some-how it's life's il-lu-sions

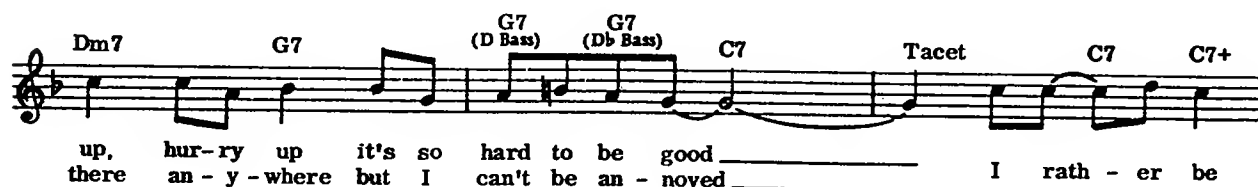
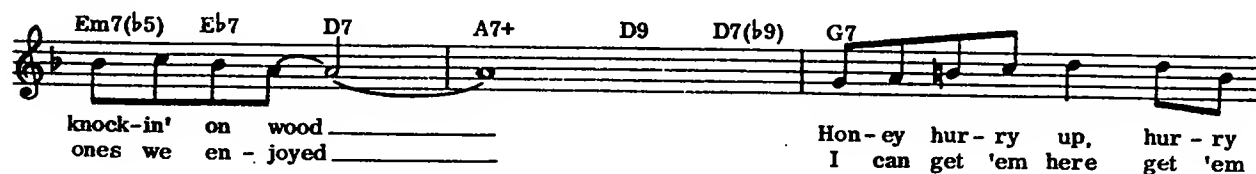
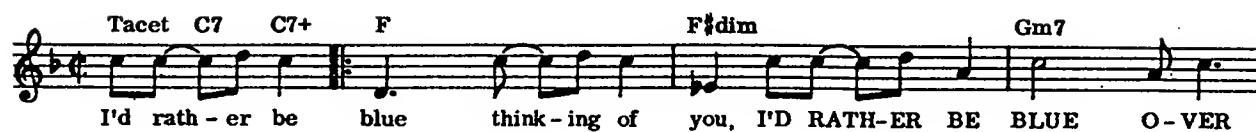


I re-call; I real-ly don't know clouds at all.
 I re-call; I real-ly don't know love at all.
 I re-call; I real-ly don't know life at all.



I'd Rather Be Blue Over You

(Than Be Happy With Somebody Else)



blue think-ing of you I'D RATH-ER BE BLUE O-VER YOU— Than be

Chords: F, F#dim, Gm7, D7 (A Bass), Bb6, Bm7, Bbm7

hap-py— with some - bod-y else. I'd rath - er be

Chords: Am7, D7, Gm7, C7, 1. No 5th Bm7 Bbm7 Am7 Abm7 Gm7, C7, C7+

else. else.

Chords: F, Dm, G7, Fine No 5th Bm7 Bbm7 Am7 Abm7 Gm7, C7+, F9(b5)

Will I be good will I be bad don't be a fool you fool —

Chords: C, G7

My lit - tle flat I'm turn - ing that in - to a Sun - day - school —

Chords: G7, C

While you're a-way, I'm here to say there'll be no

Chords: C

ice - man there — Sing-ing the blues, I'm gon-

Chords: G7, G7

- na use noth-ing but frig - i - daire— I'd rath - er be

Chords: C, C7 (Bb Bass), F (A Bass), Ab7, Gm7, Tacet, C7, C7+, %

D.S. al Fine

From The Musical Production, "YOU'RE A GOOD MAN, CHARLIE BROWN"

YOU'RE A GOOD MAN, CHARLIE BROWN

Words and Music by
CLARK GESNER

Bright march tempo

The musical score is written for a single melodic line in treble clef. It consists of ten staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The lyrics are written below the notes, with some words spanning across multiple staves. The tempo is marked as 'Bright march tempo'.

Staff 1: Chord: C. Lyrics: All (except CB): You're a Good Man, Char-lie

Staff 2: Chords: Em, Am, C, Dm. Lyrics: Brown, You're the kind of re-mind - er we need.

Staff 3: Chords: G9, G7, C, Dm7, G7, C, B7. Lyrics: You have hu - mil - i - ty, no - bil - i - ty and a sense of hon - or that are

Staff 4: Chords: Em, B7, G7, C. Lyrics: ver - y rare in deed. You're a Good Man,

Staff 5: Chords: Em, Am, C. Lyrics: Char - lie Brown, and we know you will go ver - y

Staff 6: Chords: Dm7, D7, C, F. Lyrics: far, Yes, it's hard to be - lieve, al - most fright - en - ing to con -

Staff 7: Chords: Fm, Dm7, G7, C. Lyrics: ceive, what a good man you are.

Staff 8: Chords: Cmaj7, C, Em. Lyrics: You are kind to all the a - ni -

Staff 9: Chords: Gm, C7, F, Fm, C. Lyrics: mals, and ev - 'ry lit - tle bird. With a

D7 G D7
 heart of gold you be - lieve what you're told, *Lucy:* Ev - 'ry sin - gle

G E Fdim E7
 so - li - ta - ry word. *All:* You brave - ly face ad -

Am B7 Em B7 Em
 ver - si - ty, You're cheer - ful through the day.

D7 G G
 You're thought - ful, brave and cour - te - ous. *Lucy:* And you

A7 (Tacet) D7 (Tacet) G D7 G7 C
 al - so have some faults but for the mo - ment let's just say, *All:* That you're a good man,

Em Am C
 Char - lie Brown, You're a prince, and a prince could be

F6 D7 C F
 king. With a heart such as yours, you could o - pen an - y

Fm C Am Am7 Fmaj7 Am
 doors, you could go out and do an - y - thing, You could be

Dm7 G7 Dm7 G7 C Cmaj7 C6 C
 king, Char - lie Brown, You could be king!

Ab Gm Ab6 Db C
Lucy: If only you weren't so wishy-washy.

TRY A LITTLE KINDNESS

Words by
BOBBY AUSTIN and
CURT SAPAUGH

Moderately



 If you see your brother stand-ing by the road—
 — Don't walk a - round the down and out;—



 with a hea - vy load
 Lend a help - ing hand, from the seeds he's
 in - stead of



 sowed.
 doubt. And if you see your sis - ter
 And the kind - ness that you



 fall - ing by the way—
 show — ev - 'ry day— Just stop and say,
 Will help some - one



 "You're goin'— the wrong way."
 a - long their way. You've got - ta



 Try A Lit - tle Kind - ness; (Yeah) show a lit - tle kind-ness. Just



 shine your light— for ev - 'ry-one— to see. And if you



 Try A Lit - tle Kind - ness, — Then you'll ov - er - look the blind-ness of

nar - row mind - ed peo - ple on their nar - row mind - ed streets.

To Coda

1. 2.

D.S. al Coda

You've got - ta

Coda

Detailed description: This block contains a musical score for a song. It features three staves of music in G major (one sharp). The first staff has guitar chords G, A, G, A, and P. The lyrics are "nar - row mind - ed peo - ple on their nar - row mind - ed streets." The second staff starts with a "To Coda" instruction and has chords C, G, and P. It includes a first ending bracket and a second ending bracket. The lyrics "You've got - ta" are under the second ending. The third staff is marked "Coda" and has chords C, G, and P. The score ends with a double bar line.

Watermelon Man

Herbie Hancock
Bb7

F

C7

Bb

C7

Bb7

C7

Bb

F7

Detailed description: This block contains the musical score for "Watermelon Man" by Herbie Hancock. It consists of four staves of music in Bb major (two flats). The first staff starts with a key signature change to Bb major and a chord of F. The second staff has a C7 chord. The third staff has Bb and C7 chords. The fourth staff has C7, Bb, and F7 chords. The score ends with a double bar line.

From The 20th Century-Fox Film "BUTCH CASSIDY AND THE SUNDANCE KID"

RAINDROPS KEEP FALLIN' ON MY HEAD

Lyric by
GAL DAVID

Music by
BURT BACHARACH

Moderato, Rhythmically

The musical score is written for guitar, featuring a series of chord diagrams (Fmaj7, F7, Bb, Am7, D7, D9, Cmaj7, C7sus, C, F, Fmaj7, B7, Bb, C, C7, Am7, D9, Gm7, Gm9, Gm7, C7sus, C, C7sus, C) placed above the corresponding musical staves. The lyrics are written below the staves, with some words underlined to indicate phrasing. The score is in 4/4 time and is marked 'Moderato, Rhythmically'.

Rain - drops keep fall - ing on my
head, and just like the guy whose feet are too big for his
bed, Noth - in' seems to fit. Those rain - drops are fall - in' on my
head. They keep fall - in' so I just did me some talk - in' to the sun And
I said I did - n't like the way he got things done. Sleep - in' on the job. Those
rain - drops are fall - in' on my head. They keep fall - in'! But there's one thing I know,..
The blues they send to meet me won't de - feat
me. It won't be long till hap - pi - ness steps up
to greet me.

Rain - drops keep fall-in' on my head, but that does-n't mean my eyes will soon be turn - in' red. Cry-in's not for me 'cause I'm nev- er gon-na stop the rain by com-plain-in'. Be-cause I'm free noth - in's wor- ry - in' me.

Chords: F, Fmaj7, F7, Bb, Am7, D7, D9, Am7, D7, Cm7, C7sus, C, F, Fmaj7, Cm7, C7sus, F.

Say It Over Again (Rhumba)

Chords: Fm6, Cm, Fm6, Cm, Fm6, G7, G7, Ab, Cm, G7, C7, Fm, Fm7, D7, D7, G7+5, G7, Fm7, Fm6, Ab, Ab, G7, C7, C7, Fm, Fm7, G7, Ab7, D7+5, Cm.

SWEET CAROLINE

(Good Time Never Seemed So Good)

Words and Music by
NEIL DIAMOND

Moderately

Where it be-gan, look at the night. I can't be-gin to know-in', and it don't seem so lone-ly,

but then I know it's grow-in' strong. we fill it up with on-ly twb.

Was in the spring, And when I hurt, then spring be-came the sum-mer, hurt-in' runs off my shoul-ders,

Who'd-a be-lieved you'd come a-long? How can I hurt when hold-in' you?

Hands, Warm, touch-in' hands, touch-in' warm,

Reach-in' out, touch-in' me, touch-in' touch-in' touch-in' me,

you. Sweet Car-o-line, you. I've been in-clined

good times nev-er seemed-so good. to be-lieve they nev-er would. But, now I would. Oh, no. no.

D.C. first time

Chorus, Slowly (with a lift)

Sweet Car-o-line, — good times nev - er seemed so
 I've been 'n-clined. - to be - lieve — they nev - er

Gradually fade-out

good. would. —

I'm The Lonesomest Gal In Town

Words by
LEW BROWN

Music by
ALBERT VON TILZER

Chorus, Slowly (with a lift)

IM THE LONE-SOM-EST GAL IN TOWN, ev-ry - bod-y has throwne down —

I ain't got no an-gel chikd to call me dear, got no hon-eyman for me to cud-dle near, But I'm

learn-ing to roll — my eyes — and some day you may be sur - prised, When I

steal some-bod-y's lov-in' man and kiss him with a smack, I'll hug him and I'll squeeze him but I'll

nev-er give him back, 'Cause I'm lone - some, — so ver - y lone - some — Yes I'm the

lone-somest gal in this here town. — 'Cause I'm the —

Our Love

(Based on Tschaikowsky's Romeo and Juliet)

Words and Music by
LARRY CLINTON
BUDDY BERNIER
and BOB EMMERICH

Moderato



Of world-ly trea-sures I have on - ly one, —



One thing that time nor tide can fade. —



With - out it I would be a lone - ly one, —



But now my heart is un - a - fraid. —



OUR LOVE — I feel it ev - 'ry - where — Thru the



night time, — It is the mes - sage of — the

breeze. OUR LOVE is like an
 eve - ning pray'r, I can hear it in ev - ry
 whis - per of the trees,
 And so you're al - ways near to me
 Wher - ev - er you may be,
 I see your face in stars a - bove As I
 dream on in all the mag - ic of OUR
 LOVE! LOVE!

Chords: G^{sus.4}, G, C⁶, D⁷, A^{#dim.7}, G, D⁷, G, G, C⁷, B⁷, E⁷, C^{mi.6}, D⁷, G, D, D⁷, G, E^b, A^{b6}, B^{b7}, A^b, E^b, C^{mi.}, A^{7sus.4}, A⁷, E^{b7}, C^{mi.6}, D⁷, A^{#dim.7}, G, D⁷, G, G, C⁷, B⁷, E⁷, C^{mi.6}, D⁷, 1. C, G, C⁶, D⁷, 2. G⁶

Dynamics: *mp*, *cresc.*, *p*

These Boots Are Made For Walkin'

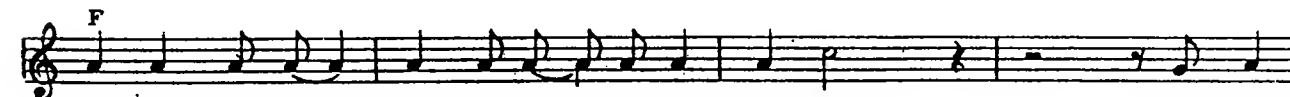
Verses



1. You keep say-in'— you got some - thin' for me,
2. You keep ly-in'— when you ought - a be "truth-in'."
3. You keep play-in'— where you should-n't be play-in'.



Some - thin' you call love — but — con - fess.
 You keep los - in' when you ought - a not bet.
 You keep think - in' that you'll nev - er get burned.



You been mess-in'— where you should-n't been mess-in', And now
 You keep "same-in'" when you ought - a be chang-in', Now what's
 I just found me a brand - new box — of match-es, — And



some-one else— is get - tin' all — your best.
 right is right, but you ain't been — right yet.
 what {he} knows, you ain't got time — to learn.
 {she}

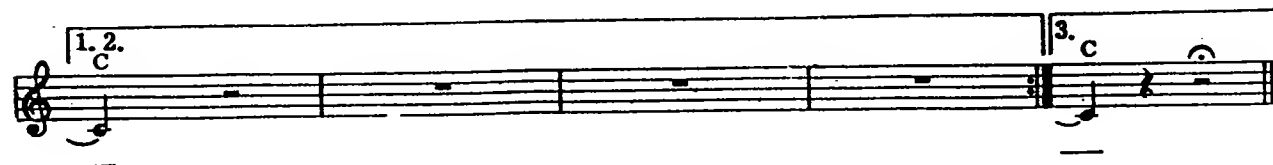
Chorus



THESE BOOTS ARE MADE — FOR WALK - IN', 'n' that's just what they'll do —



One of these days, these boots are gon - na walk all — o - ver you —



LOVE

By
BERT KAEMPFERT
and MILT GABLER

Moderately

L is for the way you Look at me, O is
for the On - ly one I see. V is Ver - y, Ver - y
ex - tra or - di - na - ry. E is E - ven more than an - y one that
you a - dore can. Love is all that I can give to you,
Love is more than just a game for two, Two in
love can make it, Take my heart and please don't break it, Love was made for me and
you. you. (That's al - most true
For me and you.

The Day The Rains Came

Le Jour Ou La Pluie Viendra

English lyrics by
CARL SIGMAN
French lyrics by
PIERRE DELANOE

Music by
GILBERT BECAUD

Moderato

The day that the
Le jour où la

rains came down,
pluie vien-dro

Moth - er Earth
Nous se - rons,

smiled a - gain.
toi et moi,

Now the li - lacs could bloom;
Les plus ri - ches du mon - de,

now the fields could grow
Les plus ri - ches du

green - er. The day that the rains
mon - de. Les or bres pleu - rant

came down, buds were born;
de joie, Of - fri - ront

love was born. As the young buds will grow,
dans leurs bras Les plus beaux fruits du mon - de,

so our young love will grow;
Les plus beaux fruits du mon - de,

love, sweet
Ce jour

love.
là.

A rob - in sang a song of love. A
La tris - te, tris - te ter - re rouge. Qui

wil - low tree reached up to the heav - ens as if to thank the sky a - bove. for
cra - que craque à l'in - fi - ni Les bran - ches nues Que rien ne bou - ge. Se

all that rain, that wel - come rain.
gor - ge - ront de pluie, de pluie.

We looked a - cross the mead - ow land. and
Et le blé rou - le - ra far vague. Au

seemed to sense a kind of a mir-a-cle, much too deep to un-der-stand... And
fond des gre-niers en-dor-mis Et je t'en-rou-le-rai de ba-gues— Et

there we were so much in love, the day that the
de col-liers jo-lis, jo-lis. Oui! Le jour où lu

rains came down. Moun-tain streams swelled with pride;
pluie vien-dra Nous se-rons, toi et moi,

gone the dry riv-er bed; gone the dust from the
Les fi-an-cés du mon-de, Les plus ri-ches du

val-ley. The day that the rains came down,
mon-de. Les ar-bres pleu-rant de joie,

buds were born; love was born. As the young buds will
Of fri-ront dans leurs bras Les plus beaux fruits du

grow, mon-de, so our young love will grow;
Les plus beaux fruits du mon-de,

love, sweet love; rain, sweet
mon-de; Ce jour

rain.
la.

Chords: Eb, Ab6, Bb7, Gm, C7, F7, Fm7, Bb7 (Guitar tacet), Eb6, Abm, Cm, Bb7, Eb6, Cm7, Fm7, Bb7, Eb6, Cm7, G7, Bbm6, C7, F9, Bb7, Bbm6, C7, Fm7, Bb7, Eb, Ab6, Eb, Abm6, Eb.

GAMES PEOPLE PLAY

VERSE

Oh, the games peo-ple play now,
oth - er cry;
to you,
what you see
ev - 'ry night and ev - 'ry day, now.
Break a heart then we say good-bye;
Sing - in' Glo - ry Hal - le - lu - jah!
What's hap - pen - in' to you and me.

Nev - er mean - in' what they say, now.
Cross our hearts and we hope to die.
and they're try'n' to sock it to you.
God grant me the se - ren - i - ty,

mean.
blame.
Lord.
am.

And they while a - way the ho - urs
Nei - ther one will ev - er give in.
They gon - na teach you how to me - di - tate
'Cause you're giv - in' up your san - i - ty

In their i - vo - ry tow - ers,
So, we gaze at an eight by ten,
Read your hor - o - scope, cheat your fate,
For your pride and your van - i - ty,

Till they're cov - ered up with
Think - in' 'bout the things that
And fur - ther - more to
Turn your back

flow - ers, In the back of a black lim - ou - sine.
might have been _____ It's a dir - ty rot - ten shame.
hell with hate _____ Come on get on board.
man - i - ty. _____ And you don't give a da, da, da, da, } La, da, da, da,

CHORUS

da, da, da. La, da, da, da, da, dee. Talk - in' 'bout you and me.

And the games peo - ple play.

1. 2. 3. Oh, we make one an - La, da, da, da.
Peo - ple walk-in' up
Look a-round, tell me

D.S. and fade out

IF I WERE A RICH MAN

From the new musical "FIDDLER ON THE ROOF"

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Moderate lilt

IF I WERE A RICH MAN, Dai-dle, dee-dle, dai-dle,
dig-gun, dig-guh, dee-dle, dai-dle, dum. All day long I'd bid-dy, bid-dy bum,
If I were a wealth-y man, Would-n't have to work hard, Dai-dle, dee-dle, dai-dle,
dig-gun, dig-guh, dee-dle, dai-dle, dum. If I were a
bid-dy, bid-dy rich, Quasi rubato dig-gun, dig-guh, dee-dle dai-dle man, I'd build a
big tall house with rooms by the doz-en, Right in the mid-dle of the town; A
fine tin roof with real wood-en floors be-low. There could be
one long stair-case just go-ing up and one e-ven long-er com-ing down; And
one more lead-ing no-where just for show. I'd fill my
yard with chicks and tur-keys and geese And ducks for the town-to-see and hear;

Chords: C, G7, Cm, F#dim, G7, C, G7, D7(b9), G7, C (Tacet), Cm, D7(b9), G7, Fm, Bb7, Ebmaj7, Bbm6 C7, Fm, G7, C, C7, Fm, Bb7, Ebmaj7, Bbm6 C7, Fm, F#dim, G7, C7, F, G7, C, A7(b9)

Dm7 G7 C C7
 Squawk-ing just as nois-i-ly as they can. And each loud
 Fm(imitate sounds) Bb7 Ebmaj7 Bbm6 C7
 quack and cluck and gob-ble and honk Will land like a trum-pet on the ear; As
 Fm F#dim G7 D.S. al
 if to say here lives a wealth-y man. (Sigh)
 C (Tacet) Quasi rubato Fm Bb7
 man. I see my wife. my Gold-e, look-ing like a rich man's
 Ebmaj7 Bbm6 C7 Fm G7
 wife with a prop-er dou-ble chun; Su-per-vis-ing meals to her heart's de-
 C C7 Fm Bb7
 light. I see her put-ting on airs and strut-ting like a pea-cock
 Ebmaj7 Bbm6 C7 Fm F#dim
 Oy! What a hap-py mood she's in. Scream-ing at the ser-vants day and
 G7 Rubato C7
 night. The most im-por-tant men in town will come to fawn on me;
 Fm Fm7 Db Dbmaj7
 They will ask me to ad-vise them, Like Sol-o-mon the wise, "If you
 Bbm Bbm7 Bbm6 Bbm C7(b9)
 please, Reb Tev-ye, par-don me. Reb Tev-ye." Pos-ing prob-lems that would cross a rab-bi's eyes.
 Freely Deliberately (in tempo)
 3 3 3 Fm7 Bb7
 Boi, boi, boi, boi, boi, boi, boi, boi. And it won't make one bit of dif-f'rence
 Ebmaj7 Bbm6 C7 Fm F#dim
 If I an-swer right or wrong? When you're rich, they think you real-ly

Reflective, lyrical, soft

know. If I were rich, I'd have the time that I lack, To

sit in the syn-a-gogue and pray; And may be have a seat by the east-ern

wall. And I'd dis-cuss the ho-ly books with the learn-ed

men sev-en ho-urs ev-'ry day; This would be the sweet-est thing of

all. *(Sigh)* IF I WERE A RICH MAN, Dai-dle, dee-dle, dai-dle.

dig-guh, dig-guh, dee-dle, dai-dle, dum. All day long I'd bid-dy, bid-dy bum.

If I were a wealth-y man. Would-n't have to work hard, Dai-dle, dee-dle, dai-dle

dig-guh, dig-guh, dee-dle, dai-dle, dum. Lord, who made the li-on and the lamb,

You de-creed I should be what I am; Would it spoil some vast e-ter-nal plan.

If I were a wealth-y man?

DON'T WAIT TOO LONG

F 3 Gm7 F 3 D7b9 Gm7 C7
 You are the sum-mer and I am the au-tumn, Don't Wait Too Long, _____

Gm7 C7 Gm7 3 C9 Gm7 3 C9
 _____ Your song's be-gin-ning while mine's near-ly sung, Don't

Fsus. F Cm7 F7. F7+ Bb Bb+ Bb6 B°
 Wait Too Long; _____ Fall is a love-ly time of the year when

F6 C7+ F Dm Dm(maj7) Dm7 G7
 leaves turn to gold-en brown, But soon fall is end-ing and win-ter is near and the

C11 C° C11 C° Gm7 C7 F 3 Gm7 F 3 D7b9
 leaves start tum-bling down. Why must the mo-ments go by in such haste? Don't

Gm7 C7 Gm7 C7 Gm7 3 C9 Gm7 3 C9
 Wait Too Long, _____ Win-ter is com-ing, I've no time to waste, Don't

Fsus. F Cm7 F7 Bb 3 Bb+ Bb6 3 B°
 Wait Too Long; _____ So while my heart's gay and fool-ish and free and

F A7+ D9 D7b9 Gm7 Gm6 Gm7 3 C7b9
 still can sing its song, Share ev-'ry pre-cious mo-ment with me, Don't

1. Fsus. F Dm7 G9 C7+ 2. Fsus. F Bb9 F(add G)
 Wait Too Long. _____ Wait Too Long. _____

My Cherie Amour

Words and Music by
STEVIE WONDER
HENRY COSBY
SYLVIA MOY

Moderately

D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7 F7-5 F7 Gmaj7
 La la la la la la, La la la la la.

D7 Gmaj7 C11 Fmaj7
 My Che - rie A - mour, love - ly as a sum - mer day,
 ca - fé or some - times on a crowd - ed street,
 some - day you'll see my face a - mong the crowd,

D11 Gmaj7 C11 Fmaj7
 My Che - rie A - mour, dis - tant as the Milk - y Way,
 I've been near you but you nev - er no - ticed me,
 May - be some - day I'll share your lit - tle dis - tant cloud.

D11 Cmaj7 D11 F9-5
 My Che - rie A - mour, pret - ty lit - tle one that I a - dore,
 My Che - rie A - mour, won't you tell me how could you ig - nore,
 Oh, Che - rie A - mour, pret - ty lit - tle one that I a - dore,

E7 Bm7 E7 A7 D7 To Coda
 You're the on - ly girl my heart beats for, How I wish that you were mine,
 That be - hind that lit - tle smile I wore, How I wish that you were mine,
 You're the on - ly girl my heart beats for, How I wish that you were mine

1. G6 D11 D7 2. G6 D11 D7
 In a La la

Cmaj7 C6 C Fmaj7 F6 Fmaj7 D7-9 D11 Gmaj7 D7 D.S. al Coda
 la la la la La la la la la May - be

Coda G6 F9 G6 D7 Repeat and fade Cmaj7 C6 C
 La la la la la

Fmaj7 F6 Fmaj7 F7-5 F7 F9 Gmaj7 D7
 la La la la la la La la

WITCHCRAFT

Those fin-gers in my hair_ That sly, come - hith - er stare_

that strips my con-science bare It's WITCH - CRAFT_ And I've got

no de-fense_ for it The heat is too in-tense_ for it What good would

com-mon sense_ for it do?_ 'Cause it's WITCH - CRAFT!_ Wick-ed

WITCH - CRAFT_ And al - though I_ know_ it's strict-ly ta - boo, _

When you a - rouse the need_ in me, my heart says,

"Yes, in - deed" in me, "Pro - ceed with what you're lead - in' me to!"

It's such an an-cient pitch_ But one I would-n't switch_

'Cause there's no nic - er witch than you!

you!

Chords: F, G#C7, Gm7, C7, F, Bb, Bbm, Fm, G7+, Cmaj7, C7, Fmaj9, F6(add9), P, C11, C7, Fmaj9, F6-9, Fmaj9, Bm7b5, E7, Am, Am+5, Am6, Am+5, Am, Gm, Gm+5, Gm7, C7, F#6, F6, G#C7, Gm7, C+7(b9), 1. F, 12 F6.

Sung in the 20th Century-Fox CinemaScope Production "A CERTAIN SMILE"

A CERTAIN SMILE

Lyric by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN

Refrain, Quietly with expression

(Chords tacet) Gm7 C9 F

A CER-TAIN SMILE, _____ a cer-tain face, _____ Can lead an

Gm C9 C7 F Fmaj7 F#

un-sus-pect-ing heart on a mer-ry chase; _____ A fleet-ing

Em7 A7 Em7 A7 Dm G9

glance _____ can say so man-y love-ly things,

C Dm7 G7 Gm7 C9 F C7 (Chords tacet) Gm7

Sud-den-ly you know why {Par-is my heart sings. _____ You love a while, _____

C9 F Gm C9 C7

— and when love goes, _____ You try to hide the tears in-side with a cheer-ful

F Fmaj7 F7 Cm7 F7 A Bb D7 D7-9 D7

pose; _____ But in the hush of night ex-act-ly like a

Gm7 Bbm6 A+ Bbm6 F Dm Gm7 C9

bit-ter-sweet re-frain, Comes that cer-tain smile to haunt your heart a -

1. F 2. F C7 F

gain. _____ A CER-TAIN gain. _____

CALL ME IRRESPONSIBLE

WORDS BY SAMMY CAHN • MUSIC BY JAMES VAN HEUSEN

Refrain, Slowly With A Smooth, Steady Rhythm

Chords: F, F6, F#dim-5, F#dim, F#dim add D, F#dim, Gm, Gm6, G#dim-5, G#dim, G#dim add E, G#dim

Call me ir - re - spon - si - ble, call me un - re - li - a - ble,

Chords: Fmaj7, F, A7, A+7, A7, A+7, Cm7, D+7, C7sus, C7, Cm7, D+7, add A&C, D+, Gm

throw in un - de - pend - a - ble too. Do my

Chords: B7, C7, C9 add A, C7, Cm6, D7-9, D+, D7, Dm7, G7, G13-9, G9, G7 add E, G9

fool - ish al - i - blis bore you? Well, I'm not too clev - er. I

Chords: Gm7, C6 no G, Gm7, D+, C7, C+, F, F6, F#dim-5, F#dim, F#dim add D, F#dim, Gm, Gm6

just a - dore you. Call me un - pre - dict - a - ble, tell me

Chords: G#dim-5, G#dim, G#dim add E, G#dim, Fmaj7, F, A7, A+7, A7, A+7, Cm6, D7

I'm im - prac - ti - cal, rain - bows I'm in - clined to pur - sue.

Chords: Cm, Bm, Bbm, D7 add A&C, D+ Gm, B7, C7, C9 add A, C7, Cm6, Cm6 add D

Call me ir - re - spon - si - ble, yes, I'm

Chords: D13-9, D9, D7 add B, D9, Gm7 add C, Gm7, B7, C7, C9 add A, C7

un - re - li - a - ble, but it's un - de - ni - a - bly

A7-5 A7 A+7 A7 D7-9 D7 Gm9 add C Bdim Gm7 Bb+ add A Bb7 Bbm6 C7-9 Bbm6
 true, I'm ir - res - pon - si - bly mad for
 1. F Bbm6 Fmaj7 Bbm6 Fmaj7 Bbm6 Fmaj7 Bbm6 2. F Bbm6 Fmaj7 Bb Fmaj7
 you! you!

MY DREAM IS YOURS

Lyric by
RALPH BLANE
A.S.C.A.P.

From the Warner Bros. Picture
"MY DREAM IS YOURS"
A Michael Curtiz Production

Music by
HARRY WARREN
A.S.C.A.P.

REFRAIN

G9 -9 Cm7 F7-9 Bbm7 Bb
 MY DREAM IS YOURS, — My dream is yours a-lone, It's all I own, MY DREAM IS YOURS, —
 Dbdim Cm7 F7 Cm7 F7 C7-9 F7
 — I'm through with spend-ing time pre-tend-ing I'm a lov - er And when I dream it o - ver, —
 Fdim Dbdim Cm7 F7 Cm7 F7 Cm7 F9 Bb G9 Bdim E7 Cm7
 — I'm in - clov - er and ev - 'ry-thing is fine. — MY DREAM IS YOURS, —
 F7-9 Bbm7 Bb Dm7
 — It is - n't much to give. But while I live, MY DREAM IS YOURS, — So, dar-ling may I say I
 G9 Cm D7 D7-5 aug
 love you, Till the theme of ev - 'ry dream be-gins to shine, — MY
 G9 C7 C7aug F7 Cm7 F7-9 1. Bb Edim Fdim dim dim dim G7 2. Bb Ab9 Bb
 DREAM IS YOURS, Be-cause it's yours and mine. — MY mine: —

MAC K THE KNIFE

from "The Threepenny Opera"

Moderately, with a heat

Moderately, with a beat

Oh, the shark has pret-ty
teeth, dear And he shows them pearl-y white. Just a jack-knife...
has Mac-heath, dear And he keeps out of sight. When the
shark bites with his teeth, dear Scar-let bil-lows start to spread. Fan-cy
gloves, though wears Mac-heath, dear So there's not a track of red.
On the side-walk Sun-day morn-ing Lies a bod-y ooz-ing
Mil-ler dis-ap-peared, dear Af-ter draw-ing out his
life. Some-one's sneak-ing 'round the cor-ner. Is the
And Mac-heath spends like a sail-or. Did our
some-one MACK THE KNIFE? From a tug-boat by the riv-er
boy do some-thing rash? Su-key Taw-dry Jen-ny Div-er
A ce-ment bag's drop-ping down. The ce-ment's just for the
Pol-ly Peach-um Lu-cy Brown Oh, the line forms on the
weight, dear Bet you Mack-ie's back in town. Lor-ie
sight, dear Now that Mack-ie's back in town.

WHAT NOW MY LOVE

(ORIGINAL FRENCH VERSION "ET MAINTENANT")

Original French Lyric by P. DELANOE

Music by G. BECAUD
English Lyric by CARL SIGMAN

WHAT NOW MY LOVE Now that you left me How can I
LOVE Now that it's o - ver I feel the

live through an-oth-er day Watch-ing my dreams
world clos-ing in on me Here come the stars

Turn-ing to ash - es And my hopes in - to bits of
Tum-bling a - round me There's the sky wherethe sea should

clay Once I could see Once I could feel
be WHAT NOW MY LOVE Now that you're gone

Now I am numb I've be-come un - real I walk the
I'd be a fool to go on and on No one would

night With-out a goal Stripped of my heart,
care No one would cry If I should live

my soul. WHAT NOW MY
or. die. WHAT NOW MY

LOVE Now there is noth - ing On-ly my last

good - bye.

THIS COULD BE THE START OF SOMETHING

Words and Music by
STEVE ALLEN

Refrain    

1. You're walk - ing a - long the street, — or you're at a par - ty, —
 (2. You're do - in' your) in - come tax, — or buy - in' a tooth - brush, —

— Or else you're a - lone and then — you sud - den - ly dig;
 — Or hur - ry - in' home be - cause — the ho - ur is late:

You're look - in' in some - one's eyes, — you sud - den - ly re - al - ize —
 Then sud - den - ly the you go, — the ver - y next thing you know, —


That THIS COULD BE THE START OF SOME-THING big!
 Is THIS COULD BE THE START OF SOME-THING great!

You're lunch - ing at "Twen - ty One" — and watch - ing your di - et, —
 You're hav - in' a snow - ball fight, — or pick - in' up dai - sies, —

— De - clin - ing a Char - lotte Russe, — ac - cept - ing a fig;
 — You're sing - in' a hap - py tune, — or knock - in' on wood;

When out of a clear blue sky, — it's sud - den - ly gal and guy, —
 When all of a sud - den you — look up — and there's some - one new, —

And Oh, THIS COULD BE THE START OF SOME-THING big!
 Oh, THIS COULD BE THE START OF SOME-THING good!

There's no con- trol - ling the un - roll - ing of your
Your des - tined lov - er you'll dis - cov - er in a

fate, my friend, — Who knows what's writ - ten in the mag - ic
fright - 'ning flash, — So keep your heart a - wake both night and

book? But when a lov - er you dis - cov - er at the
day, Be - cause the meet - ing may be fleet - ing as a

gate, my friend, — In - vite {her} in with - out a sec - ond
light - 'ning flash, — And you {him} don't want to let it slip a

look! You're up in an aer - o - plane, — or din - ing at
way! You're watch - ing the sun come up, — or count - ing your

Sar - di's, — Or ly - ing at Mal - i - bu, — a - lone on the
mon - ey, Or else in a dim ca - fé, — you're or - der - ing

sand; You sud - den - ly hear a bell — and right a - way
wine; Then sud - den - ly there {she} is, — you want to be

you can tell, — That THIS COULD BE THE START OF SOME-THING
where {she} is, — And this must be the start of some-thing,

grand! 1. You're do - in' your This could be the heart of some-thing,
2. You're do - in' your This could be the heart of some-thing,

THIS COULD BE THE START OF SOME-THING fine!

(opt.)

Recorded By FRANK SINATRA On Reprise Records
(You Are)

MY WAY OF LIFE

Moderately

Right Hand

Left Hand

pedal

1. Got-ta have you near all the time with your dreams wrapped in mine,
2. Noth-ing in the world that I do means a thing with - out you;
3. Nev-er let you out of my sight be it day, be it night;
4. I don't need the crowds at my door, the ap- plause from the floor;

1. Got-ta be a part of your soul and of your hear' all the time.
 I'm just half a - live in my strug-gle to sur - vive with - out right.
 You be - long to me, that's the way it has to be, wrong or
 All I need is you and the love that we once knew, noth - ing

2. CHORUS
 you. more. You are my way of life the on - ly way I know;

To Coda **D.C. al Coda**

Coda

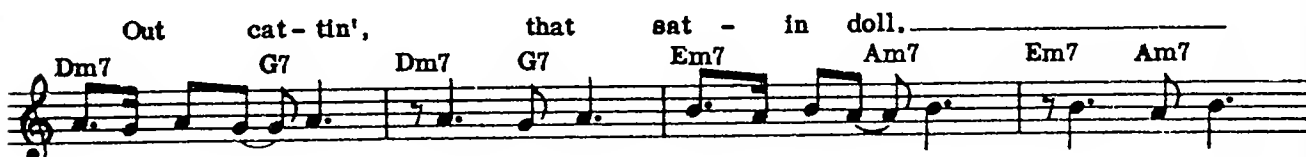
Don't ev - er go

SATIN DOLL

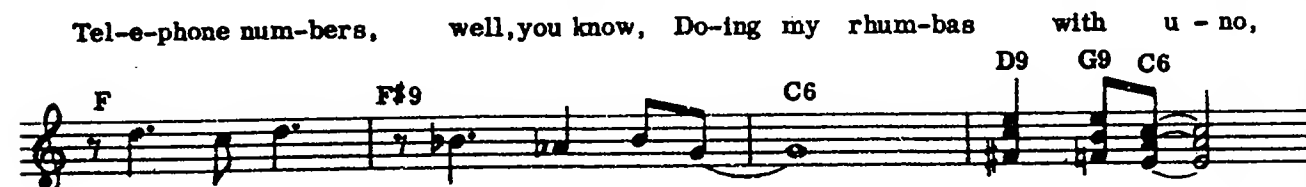
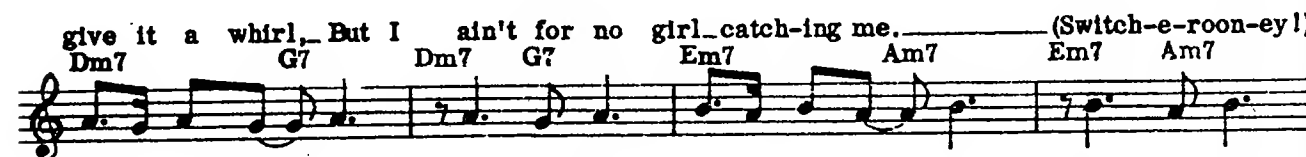
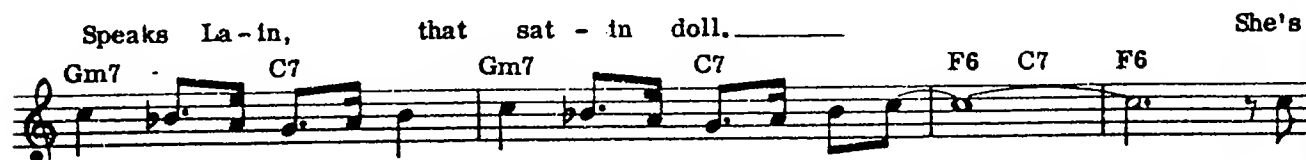
Moderato



Ci-ga-rette hold-er which wigs me, O-ver her should-er she digs me.



Ba-by, shall we go out skip-pin'? Care-ful, a-mi-go, you're flip-pin'.



And that 'n', my sat-in doll.

FOR THE FIRST TIME

(Come Prima)

By
M. PANZERI
BUCK RAM
S. TACCANI and
V. DI PAOLA

Slowly

For the first time,— for the first time— I'm in love.—— For the

first time.— for the first time— I found hap- pi- ness. From the mo- ment— I saw you I was en-

rap- tured, Ev- 'ry mo- ment— af- ter that I live in the clouds. For the

first time,— yes, the first time— I can thrill.—— For the first time— I love you and— al- ways

will.—— You're the first one,— yes, the first one,— you're my one and— on- ly one. For the

first time,— for the first time— I'm in love.—— For the

love. For the

first time,— for the first time— I'm in love.——

NIGHT TRAIN

Slow Blues Tempo

163

C6

Night _____ Train, _____ that took my ba - by so far a - way,
 Night _____ Train, _____ your whis - tle tore my poor heart in two,
 Night _____ Train, _____ Please bring my ba - by back home to me,

C9 F9 C6

_____ Night _____ Train, _____ that took my ba - by so far a - way,
 _____ Night _____ Train, _____ your whis - tle tore my poor heart in two,
 _____ Night _____ Train, _____ Please bring my ba - by back home to me,

C9 G+ F9 C6

_____ Tell _____ her _____ I love her more and more ev-'ry day..
 _____ She's _____ gone, _____ and I don't know what I'm gon-na do..
 _____ She's _____ gone, _____ The

1.

_____ My moth-er said I'd lose her if I ev - er did a - buse her, should have

C9 F9

_____ list-ened. _____ My moth-er said I'd lose her if I ev - er did a-buse her, should have

C6 F9

_____ list-ened. _____ Now I have learned my les - son, my sweet

C6

_____ ba - by was a bles - sin', should have list-ened. _____

2.

Fm C9

_____ It's blue Mon-day morn-ing, _____ she left me last _____ Sat-ur - day

F F9 C9

_____ night; Now it's blue Mon-day morn-ing, _____ she left me last _____ Sat-ur - day
 D. S. al Coda

F F7 C6 G7

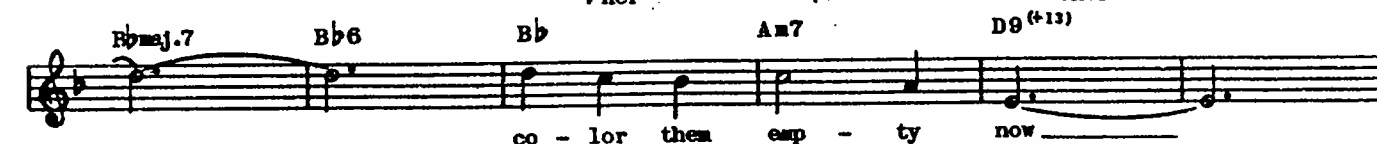
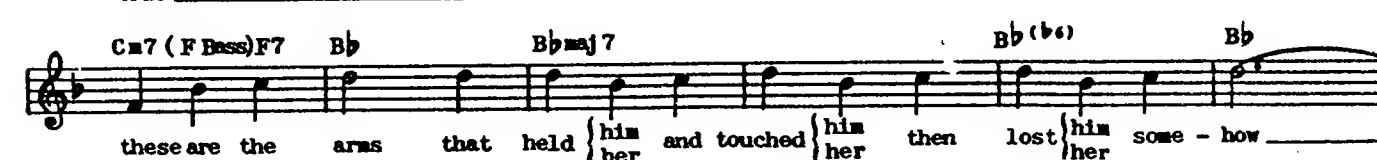
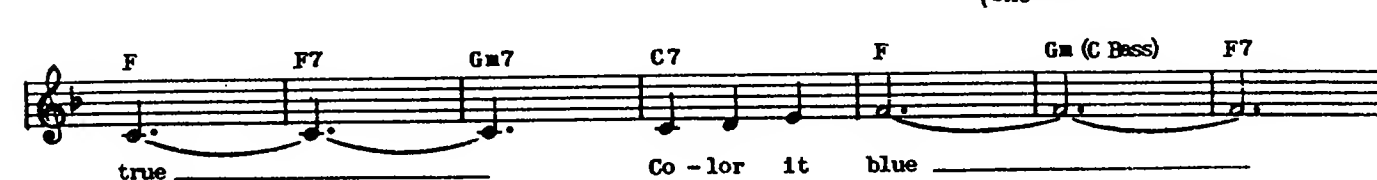
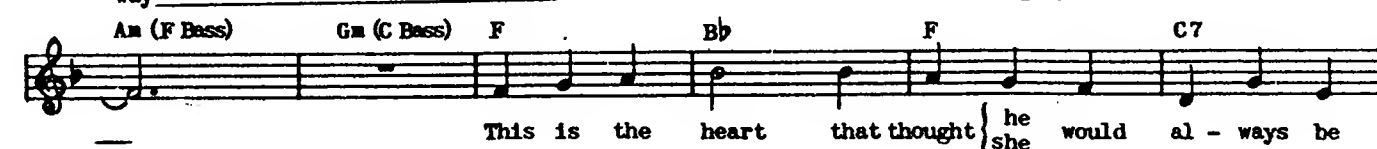
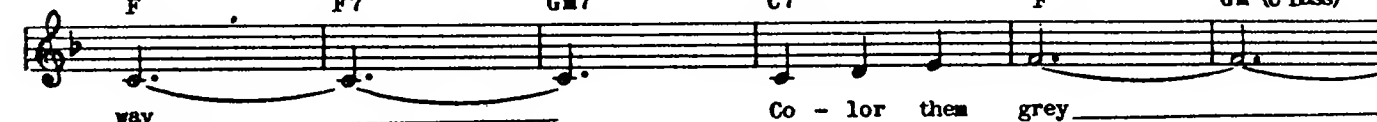
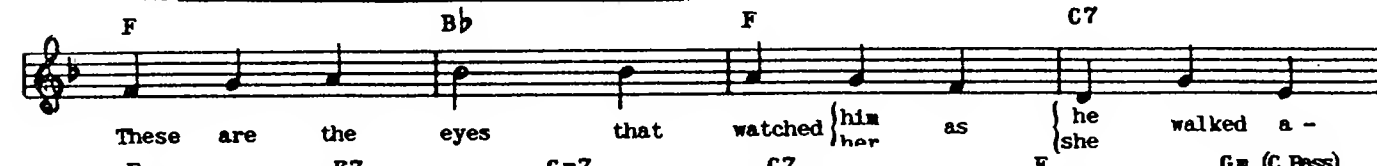
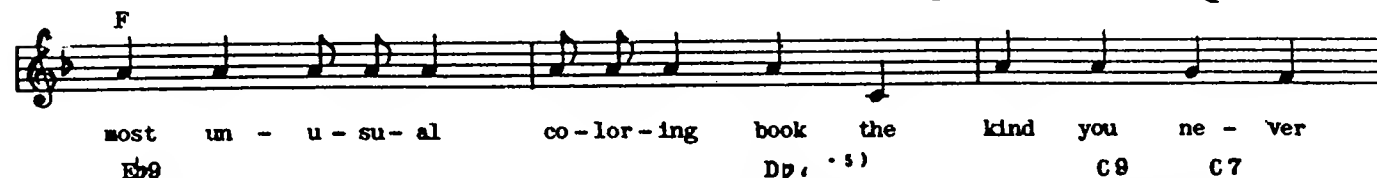
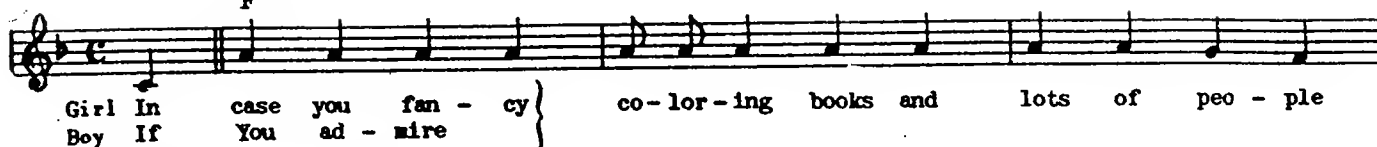
_____ night; Ev-'ry time I hear trains' blow _____ I get the blues, _____ Can't sleep at night.

C6 G7 C6 G+

_____ _____ _____ _____ _____

Night Train!

MY COLORING BOOK

AD LIB
F

Db7 F Bb F C7 F F7

These are the beads I wore un - til she came be - tween.

Gm7 C7 F Gm (CBass) F7 Cm7 (FBass) F7

Co - lor them it green. This is the

Bb Bbmaj.7 Bb6 Bbmaj.7 Bb

room I sleep in and walk in and weep in and hide in that

Bbmaj.7 Bb6 Bb (b6) Bb Am7

no - bo - dy sees, co - lor it lone - ly,

D9 (+13) Db7 F Bb F

please. This is the man the one I de -

C7 F F7 Gm7 C7 F

- pend - ed up - on. Co - lor him gone.

Gm (CBass) Am (F Bass) Gm (CBass) F

TOAST OF THE TOWN

JET

HARRY REVEL
BENNIE BENJAMIN and GEORGE WEISS

Fm7 Abm6 Ebmaj7 Eb6 Adim Fm7

JET, my love, your black eyes have cap - tured me, And I'm help - less in

Abm6 Bbm7 Eb7-9 Fm7 Abm6

the web that you spin. I'll re - gret, my love, re - gret you've en -

Ebmaj7 Eb6 Adim Fm7 Abm6 Bbm7

rap - tured me, in this mid - night maze, this eb - on - y blazel

Eb7-9 Ab Abm Eb

You'll fly a - way for I know you're just a slave

Adim Fm7 Dm7 G7

in search of life's mys - ter - ies, The thrills that you cravel Not e - ven

Fm7 Abm6 Ebmaj7 Eb6 Adim Fm7

you can tell what smol - der - ing se - crets hide in the dark in side

Abm6 Bbm7 Eb7-9 Ab Abm

of your rest - less soul But I'll go on a - dor - ing you, For

Eb C+7-9 C7-9 C7 Fm Fm7 Bb7 Fm7 Fb7 Eb Bb7 F#dim

how can I for - get? Your mem - 'ry won't let me, JET my love!

Eb C+7-9 C7-9 Fm Fm7 Bb7 Fm7 Fb7 Eb Fm7 Fb7 Ebmaj7

mem - 'ry won't let me, JET my love!

I WISH YOU LOVE

Verse (Important to Song)

Good - bye. _____ No use lead-ing with our chins, _____ This is where our sto- ry
Ce soir _____ le vent qui frappe à ma porte _____ Me par- le des a- mours

ends, _____ Nev- er lov- ers, ev- er friends. _____ Good - bye, _____
mortes, _____ De- vant le feu qui s'é- teint. _____ Ce - soir _____

— Let our hearts call it a day, _____ But be- fore you walk a - way, _____
— c'est u - ne chan - son d'au - tomne, _____ Dans la mai - son qui fris - sonne

I sin - cere - ly want to say: _____
Et je pense aux jours loin - tains. _____

Refrain

I wish you blue- birds in the Spring, To give your heart a song to sing; And then a
Que res - te - t-il de ces a - mours, Que res - te - t-il de ces beaux jours, U - ne pho-

kiss, but more than this I WISH YOU LOVE. _____ And in Ju - ly, a lem - on-
to, vieil - le pho - to de ma jeu - nesse. _____ Que res - te - t-il des bil - lets

ade, To cool you in some leaf - y glade; I wish you health and more than wealth, I WISH YOU
doux Desmois d'A - eril, des ren - des - vous, Un sou - re - nir qui me pour suit - sans _____

LOVE. _____ My break - ing heart, and I a - gree That you and I could nev - er
resse. _____ Bon - heur fu - ne Che - reux au vent, Bpi - sers ro - les, Ré - ves mou-

be, So with my best, my ver - y best, I set you free. I wish you
ants, *Que res - te t-il - de tout ce - la* *Di - tes - le moi?* *Un p'tit oil -*

shel - ter from the storm, A co - zy fire to keep you warm; But most of all, when snow - flakes
luge, *Un vieux clo - cher, Un pa - v - sage* *Si bien ca - clé* *Et dans un nuage le cher oi -*

fall, I WISH YOU LOVE. I wish you fall, I WISH YOU LOVE.
sage *De mon pas - se.* *Que res - te sage* *De mon pas - sé.*

PADAM...PADAM...

Refrain

Ma - rie, Mi - chele, Nari - ette Well I re - mem - ber your
(Co) - rinne, Chris - tine, Su - zanne. What I'd give to see

kiss - es so well Lou - ise, Lu - cille, Jean - ette
each pret - ty face Ei - leen, I - rene, Di - ane

Ev - 'ry - thing's such a gay car - ou - sel Den - ise,
One more kiss and a ten - der em - brace Ca - mille,

Do - reen, An - nette How I thrill with each name I re - call
Ce - cile, Jo - anne How I thrill with each name I re - call

And to cap - ture once a - gain all those mo - ments then And
And to cap - ture a - gain all those mo - ments then And

find I STILL LOVE YOU ALL. Co - find I STILL LOVE YOU
ALL, I STILL LOVE YOU ALL.

STRANGER ON THE SHORE

F Gm7 C7 F C7 F7 Bb Bbm
 Here I stand watch - ing the tide_ go out._ So

F Dm7 G7 Gm Gm7 C7 F
 all a lone_ and blue, just dream - ing dreams of you. I watched , your

Gm7 C7 F C7 F7 Bb Bbm F Dm7 Am F7
 ship as it sailed out_ to sea,_ tak - ing all_ my dreams and

Bb C7b9 F F7 Bb F Gm7 C7b9 C7
 tak - ing all_ of me._ The sigh - ing_ of waves, the wall - ing of_ the

F F7 Bb Am G7 G7b9 Gm7 C7
 wind. The tears in my eyes burn_ plead - ing "My love,_ re - turn."

F Gm7 C7 F C7 F7 Bb Bbm F Dm
 Why oh why must I go on_ like this?_ Shall I just be_ a

Am F7 Bb6 C7b5 1. F Gm7 C7 2. F Gm7 F
 lone - ly STRANG - ER ON_ THE SHORE ?

The Song From Moulin Rouge

(Where Is Your Heart)

When - ev - er we kiss, I wor - ry and won - der... Your

lips may be near, but WHERE IS YOUR HEART? It's

al - ways like this, I wor - ry and won - der... You're close to me

here, but WHERE IS YOUR HEART? It's a sad thing to re - al -

ize that you've a heart that nev - er melts. When we kiss, do you close your

eyes, pre - tend - ing that I'm some - one else? You must break the

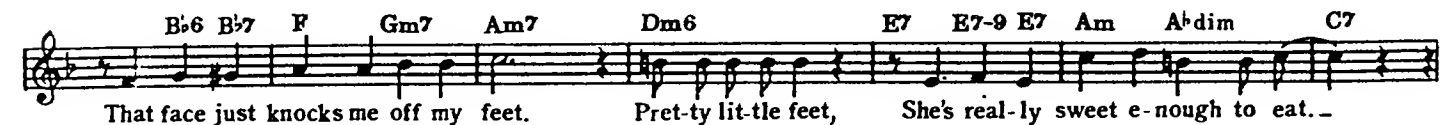
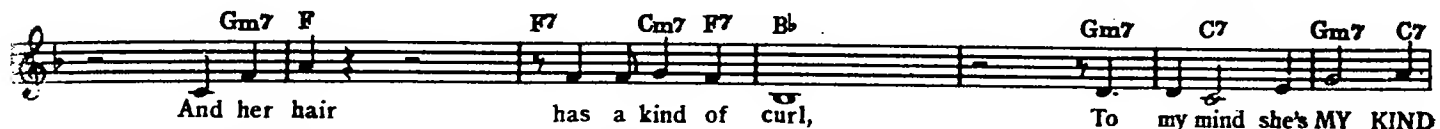
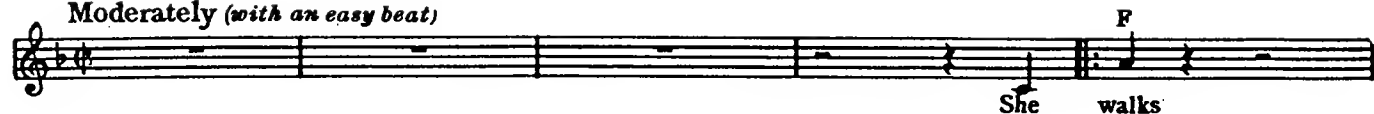
spell, this cloud that I'm un - der. So please won't you

tell, dar - ling, WHERE IS YOUR HEART? When HEART?

Chorus: 1. Eb Bb7 2. Eb Ab6 Eb

My Kind Of Girl

Moderately (with an easy beat)



BIG WIDE WORLD

171

CHORUS

For it's a Big Wide World we live in, But I can't be-lieve it's true. Out of ev - 'ry-one in this whole wide world, I fell in love with you.

VERSE

1. I've trav - eled ev - 'ry - where, I've had a love or two, sep - 'rate ways, we lieve it's true, We've gone our ren - dez-vous, we should meet in our old

But ev - 'ry love af - fair re - minds me of you. 'Cause I still think of you each night and day. I've searched a - round the world for some-one like you.

CHORUS

And it's a Big Wide World we live in, But I can't be-lieve it's

true. Out of ev - 'ry-one in this whole wide world, I fell in love with

you. 2. I can't be- fell in love with you. 3. It's fun - ny

I Left My Heart In San Francisco

Verse-Moderate Waltz

mp Cm7 F7 Bb9(maj.7)
The love - li - ness of Par-is

F#9 Cm7 F7 Bb9(maj.7) F#9 Am7(b5) D7(b9)
Seems some - how sad - ly gay. The glo - ry that was

Gm Gm(maj.7) C9(sus.4) C9 F9(sus.4) F9 *rit.* *ad lib.*
Rome Is of an - oth - er day. I've been

F
In tempo (same as Chorus) *cresc.*
Cm7(b5) Gm7(b5) Gb9
ter - ri - bly a - lone And for - got - ten in Man - hat - tan. I'm go - ing

D7 C9(sus.4) C9 C#9 F9(sus.4) Bbdim7 F9 F#9 Cm7C#dim7 *mp*
home To my cit - y by the bay. I left my

Chorus-With a slow, steady beat

Bb9(maj.7) Gm7 C#dim7 Cm7 F9(sus.4) Cm7
heart In San Fran - cis - co. High on a hill,

Cm7 (add F) Eb F7 (sus.6) F+(maj.7) Bb(maj.7) Cm7 Bb(maj.7) Cm7 C#dim7 Bb(maj.7)
it calls to me. To be where lit - tle ca - ble cars

Dm7 Gdim7 Am Am7 *cresc.* D7(b9) Gm7
climb half-way to the stars! The morn - ing fog

C9 C#9 C7(b9) F9(sus.4) F9 Bbdim7 Cm7 F7 *mp* C#dim7 (add F) Bb9(maj.7)
may chill the air— I don't care! My love waits there

Gm7 C#dim7 Cm7 F9 *cresc.* Eb6
 In San Fran - cis - co, A - love the blue
 F9 Eb6 Eb6 D C D7 D9 D7:9 (add G#) D9 G7 G9
 — and wind - y sea. When I come home — to
 F G7 C9 (sus.4) Gm7 C9 Bb9 C9
 you, San Fran - cis - co, Your gold - en
 F9(sus.4) Cm7 F7(b5, b9) Bb6 *dim.* Ab6 Bb6 B(maj7) Cm7 C#dim7
 sun will shine for me! I left my
 2. Bb6 Ab6 Bb6 G(maj.7) Bb6
 me!

FIVE HUNDRED MILES

By
HEDY WEST

If you miss the train I'm on, You will know that I am gone, You can
 one, Lord, I'm two, Lord, I'm three, Lord, I'm four, Lord, I'm
 shirt on my back, Not a penny to my name, Lord, I
 hear the whistle blow a hundred miles A hundred
 five hundred miles a-way from home A-way from
 can't go back home This a-way This a-
 miles, a hundred miles, a hundred miles, a hundred miles, You can
 home, a-way from home, a-way from home, a-way from home, Lord, I'm
 way, this a-way, this a-way, this a-way, Lord, I
 hear the whistle blow a hundred miles. Lord, I'm
 five hundred miles a-way from home Not a
 can't go back home You can

D.S. Last time to Coda
 CODA
 hear the whistle blow a hundred miles.

PRETEND YOU DON'T SEE HER

Refrain

* G6 Gmaj.7 G6 D7+5

PRE - TEND YOU DON'T SEE HER, my heart, _____ Al -

G6 Gmaj.7 G6 C E7 Am Am7

though she is com - ing our way. _____ Pre - tend you don't

D7 Am E7 Am7 D7+5

need her, my heart, _____ But smile and pre - tend to be

Gmaj.7 G6 Am7 D7 G6 Gmaj.7 G6 Gmaj.7 G6

gay. _____ It's too late for run - ning, my heart, _____

D7+5 Dm6 E7 Am E7

Chin up! If the tears start to fall. _____ Look

Am7 Cm G F7 E7 Am Am7

some-where a - bove her, Pre - tend you don't love her, PRE - TEND YOU DON'T

D7 Am7 D7-9 1. G Am7 D7 2. G Bm7 Bbm7 Am7 A7 G6

SEE HER at all. PRE- all. _____

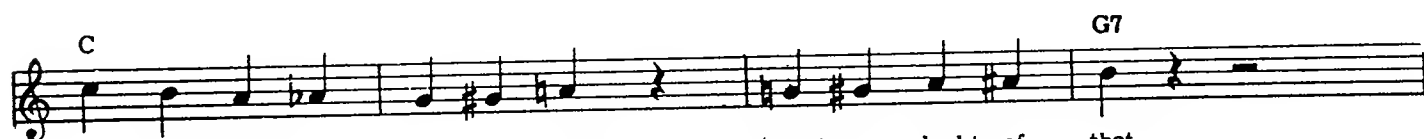
THE ALLEY CAT SONG



He goes on the prowl each night like an Al - ley Cat,



Look-in' for some new de - light like an Al - ley Cat.



She can't trust him out of sight, there's no doubt of that.
He don't know what "faith-ful" means, there's no doubt of that.



He just don't know wrong from right like an Al - ley Cat.) He
He's too bus - y mak - in' scenes like an Al - ley Cat.)



meets 'em (Mee - ow) and loves 'em (Mee - ow) and leaves 'em (Mee - ow)



like that Cat - sa - no - va does. That's no way to treat a pal, She should tell him,



Scat! Aren't you sor - ry for that gal with her Al - ley Cat!

Rimsky-Korsakoff

SHEHERAZADE

Musical score for the song "Sheherazade" by Rimsky-Korsakoff. The score is written for a vocal line (treble clef, key of D major) and includes guitar chords indicated in boxes above the staff. The lyrics are written below the staff. The score consists of seven lines of music.

Line 1: Chord: G. Lyrics: My She - her - a-zade, — My She-her - a-zade, — Won't you cast your spell — gent-ly o - ver me, —

Line 2: Chords: G, E7, Am, B7, Em, Am6, Gdim. Lyrics: — While you tell to me — all the tales you know — Of those mag-ic nights — long a -

Line 3: Chords: B, Am6, B7, Edim. Lyrics: go. — How the knights so brave — and the maids they'd save — would be - neath the moon-

Line 4: Chords: B, B7. Lyrics: — fall in love; — How the kings so strong — sang their lust - y song — As they

Line 5: Chords: Edim, B, G. Lyrics: danced be-neath stars a - bove — My She - her - a-zade, sweet She-her - a-zade,

Line 6: Chords: G, E7, Am, B7. Lyrics: — You're the great-est queen — I have ev - er seen, — You have but to dream — and you

Line 7: Chords: Em, Am6, B7, 1. Em, 2. Em. Lyrics: rule su-preme — As you did oh so long a - go. My She- go. —

The Wayward Wind

Tune Uke
G C E A

By HERB NEWMAN
& STAN LEBOWSKY

Moderato with feeling

Voice

(Girl) Oh, THE WAY- WARD WIND _____ is a rest-less wind,
(Boy)

A rest-less wind _____ that yearns to wan-der;

And {he} was born _____ the next of kin_

The next of kin _____ to THE WAY-WARD WIND. _____

Last time Fine

Verse

(Girl) 1. In a lone-ly shack by a rail-road track, {he} spent {his} young-cr
(Boy) {I} {my}

(Girl) 2. Oh, I met {him} there, in a bor-der town, {he} vowed wed nev-er
(Boy) {I} {a girl} {I}

days, And I guess the sound of the out-ward bound made {him} a slave
{me}

part, Tho' {he} tried {his} best to set-tle down, {I'm} now a-lone
{I} {my}

— to {his} wand-'rin' ways. _____ And THE WAY-WARD
— with a brok-en heart. _____

(To Chorus)

Tonight

from "West Side Story"

Warmly

G A9 G

To - night, To - night, won't be just an - y

A9 G Em7

night. To - night there will be no morn - ing

F#m F9 Bb C9

star. To - night, To - night, I'll

Bb Cm *cresc.* Cm7

see my love to - night. And for us stars will

Cm6 *mf* D D7 *f* Eb

stop where they are! To - day the

Cm6 Cm *dim.*

min - utes seem like hours, The hours go so

Bbm A A7 E7-5 *mp* D7

slow - ly And still the sky is light. O

G A9 G *cresc.* Em7

moon, grow bright, And make this end-less day end-less

mf Bm Am7 *f* G Em7 Am7 D7

night to - night! to -

f G7 Em7 C7 *rall.* G7

night!

WASHINGTON SQUARE

Words and Music by
BOB GOLDSTEIN

Moderately

Em B Em C

1. From Cape Cod light to the Mis-sis - sip' to San Fran - cis - co Bay,
2. (An') so I got my ban - jo out, jes' sit - tin' catch-in' dust,
3. (Near) Ten - nes - see, I met a guy who played twelve string gui - tar,
4. (In) New Or - leans we saw a gal a - walk - in' with no shoes,
5. (We) can-non-balled in - to New York on good ole' U. S. One,
6. (Say,) how's a - bout a free-dom song, or the ole' "Rock Is-land Line!"

G B Em B Em

They're talk - in' 'bout this fa - mous place down
An' paint - ed right a - cross the case:
He al - so had a might - y voice,
An' from her throat there comes a growl, she
Till up a - head we saw the arch a -
Or how's a - bout the dust bowl crop? Or

C D Em G Em

Green-wich Vil - lage way. They hoo - ten - an - ny all the time with
"Green-wich Vil-lage or Bust!" My folks were sad to see me go, but I
not to men-tion a car. Each time he hit those bluegrass chords, you
sure was sing-in' the blues. She sang for all hu - man - i - ty, this
gleam-in' bright in the sun. As far as all the eye could see, ten
men who work in a mine The songs and le-gends of our land is

C G B G

'folks from eve-ry - where, Come Sun - day morn - in'
got no mean-in' there, So I said, "Good-bye,
sure smelled moun-tain air, I said, "Don't waste it
gal with rav - en hair, I said, "It's for the
thou - sand folks was there, An' sing - ing in sweet
gold we all can share, So come and join us

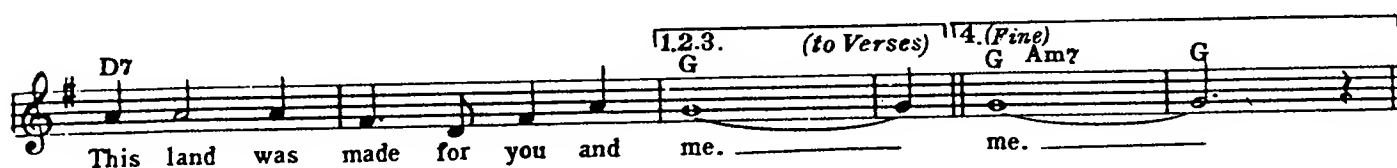
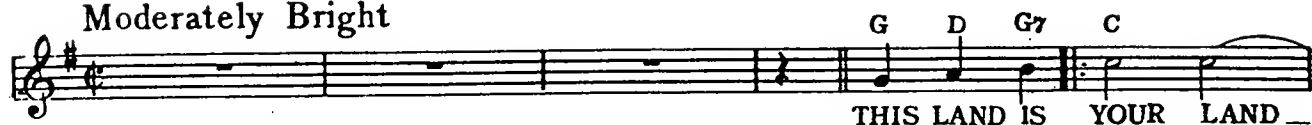
Em C D

rain or shine, right in WASH-ING-TON SQUARE. 2. An'
Kan-sas, Mo. "And hel - lo WASH-ING-TON SQUARE!" 3. Near
on the wind, "C - 'mon to WASH-ING-TON SQUARE!" 4. In
world to hear, "C - 'mon to WASH-ING-TON SQUARE!" 5. We
har - mon - y right in WASH-ING-TON SQUARE. 6. Say,
folks who stand and sing in WASH-ING-TON SQUARE.

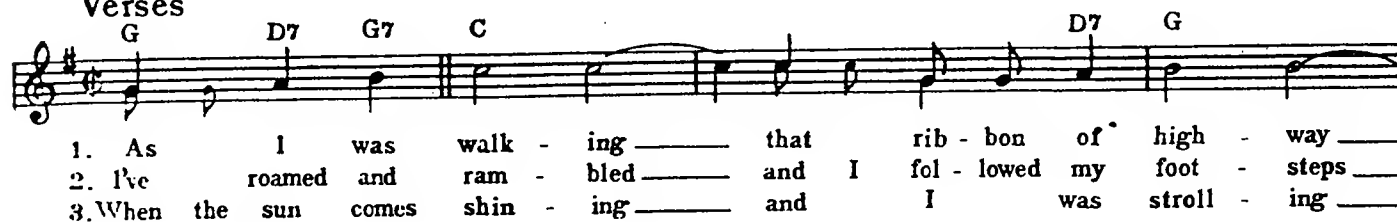
1-2-3-4-5. 6. Em

This Land Is Your Land

Moderately Bright

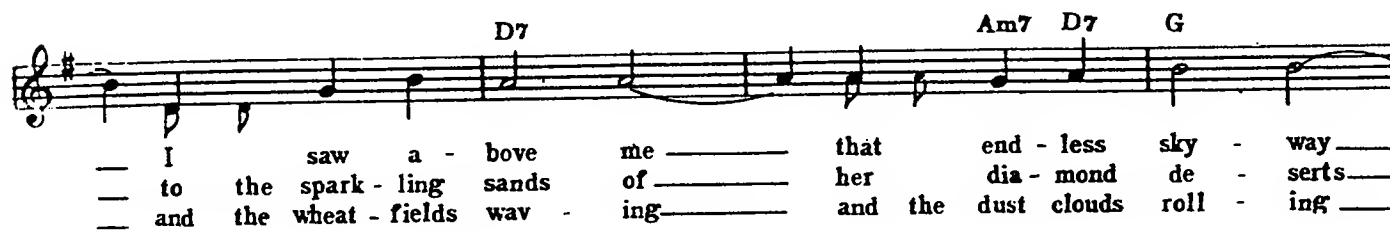


Verses



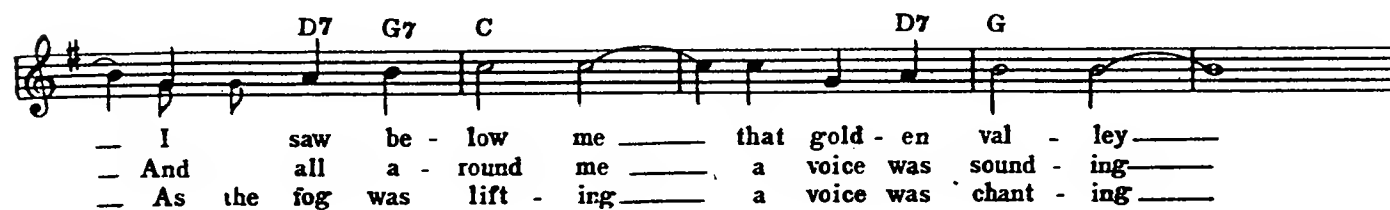
2. I've roamed and ram-bled and I fol-lowed my foot-steps

3. When the sun comes shin-ing and I was stroll-ing



to the spark-ling sands of her dia-mond de-serts

and the wheat-fields wav-ing and the dust clouds roll-ing



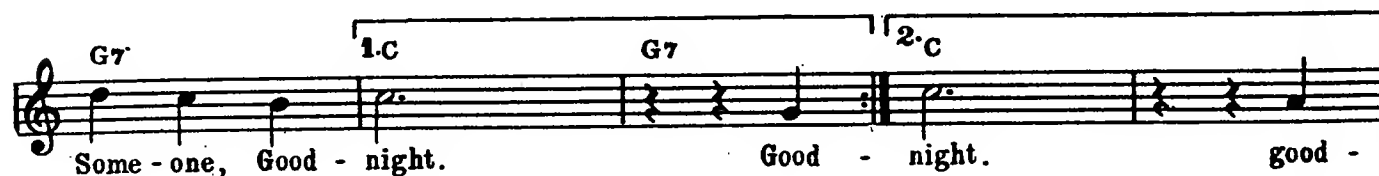
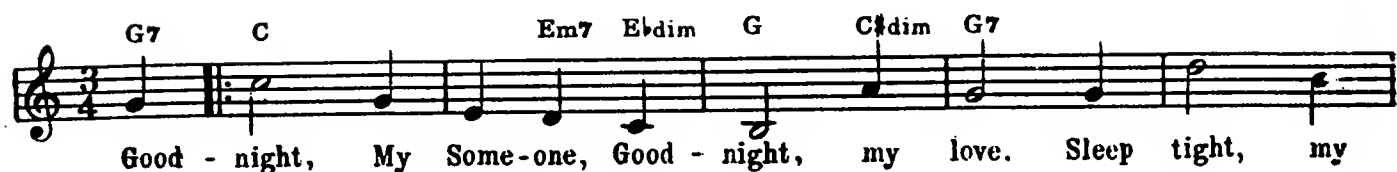
And all a-round me a voice was sound-ing

As the fog was lift-ing a voice was chant-ing



This land was made for you and me.

Goodnight, My Someone



Just Say I Love Her

Refrain (expressively)
(Uke tacet)
ten. ten. ten.

Just say I love her (him) I've loved her from the start (him) And tell her how I'm
yearn-ing to say what's in my heart Just say I need her (him)
— as ros-es need the rain And tell her that with-out her My dreams are all in
vain If you should chance to meet her an-y time, an-y place an-y-
where Say I was a fool to leave her, (him) Tell her how much a fool can care, And if she (he)
tells you She's lone-ly now and then Won't you just say I love her (him)
— And want her back a - gain. Just say I gain.

Am B7 Em Am6 B7 Em (Uke tacet) ten. ten. ten. Am
B7 Em Am6 B7 Em G D7
G B7 Am6 B7 Em Am7 B7 (Uke tacet) ten. ten. ten.
Am B7 Em Am B7 Em

1. Em Am6 B7 (Uke tacet) ten. ten. ten. 2. Em Am6 Em

Real Live Girl

Lyric by CAROLYN LEIGH From the Broadway Musical Production "LITTLE ME"

Music by CY COLEMAN

Tune Uke
A D F# B

Refrain

Par - don me, miss, but I've nev - er done this with a REAL LIVE
Noth - ing can beat get - ting swept off your feet by a REAL LIVE
GIRL, ——— Strayed off the farm with an ac - tu - al arm - ful of
GIRL, ——— Dreams in your bunk don't com - pare with a hunk of a
REAL LIVE GIRL. ——— Par - don me if your af -
REAL LIVE GIRL. ——— Speak - ing of mir - a - cles,
fec - tion - ate squeeze. Fogs up my gog - gles and buck - les my knees,
this must be it, Just when I start - ed to learn how to knit,
I'm sim - ply drown - ed in the sight and the sound and the scent ——— and the
I'm all in stitch - es from find - ing what rich - es a waltz ——— can re -
feel ——— Of a REAL ——— LIVE ———
veal ——— With a

1. GIRL. ——— I've seen GIRL. ———

2. GIRL. ———

Interlude

pho - to - graphs and fac - sim - i - les That have
set my heart off in a whirl, but
D. S. ♯

Mr. Lucky

Refrain (con moto)

They call us luck - y, _____ you and I, _____ Luck - y

girl, _____ luck - y guy. _____ When you take my hand or

touch my cheek _____ I know I'm on a life - time luck - y

streak. _____ A luck - y rain - bow _____ lights the sky _____

_____ When we kiss, _____ when we sigh. _____ He: They
She: They

say I'm luck - y, mis - ter luck - y guy _____ and you're the
say you're luck - y, mis - ter luck - y guy _____ but dar - ling

rea - son why. They call us why. I. _____
so am I. I. _____

1. G 2. G

I Wanna Be Around

Cmaj7 C6 Cmaj7 Cdim Dm7 G9 Ebdim
 I Wan-na Be A-round, to pick up the piec - es, when some-bod - y breaks your heart; ——— Some

Dm7 G9 G+7 C C#dim Dm7 G7
 some - bod - y twice as smart ——— as I, A

Em7b5 A7b9 Em7b5 A+7 Dm F+
 some-bod - y who ——— will swear to be true, ——— Like you used to do ——— with me.

Dm7 F#m7b5 F9 Am7 D13
 ——— Who'll leave you to learn ——— that mis - 'ry loves com - - pa - ny,

Dm7 G7 G+7 Cmaj7 C6 Cmaj7 Cdim
 ——— wait and see! ——— I Wan-na Be A-round, to see how ^(he)_(she) does it when

Dm7 G9 Ebdim Dm7 G9 F9
^(he)_(she) breaks your heart to bits; ——— Let's see if the puz - zle fits ——— so fine.

E7 F#m7 Edim E7 A7b9 A+ A7 A7b9 A7
 ——— And that's when I'll dis-cov - er that re - venge is sweet; As

D9 Dm7 Edim Dm7b5 G13
 I sit there ap-plaud-ing from a front row seat, When some-bod-y breaks your heart like you broke

1. C B C Dm7 G7 2. C
 mine. ——— I mine. ———

DAYS OF WINE AND ROSES

Moderate Ballad

REFRAIN

The DAYS OF WINE AND ROS - ES

... Laugh and run a - way Like a child at play, Through

mead-ow-land to-ward a clos-ing door, A door marked "Nev-er - more." The

was - n't there be - fore. The lone - ly night dis

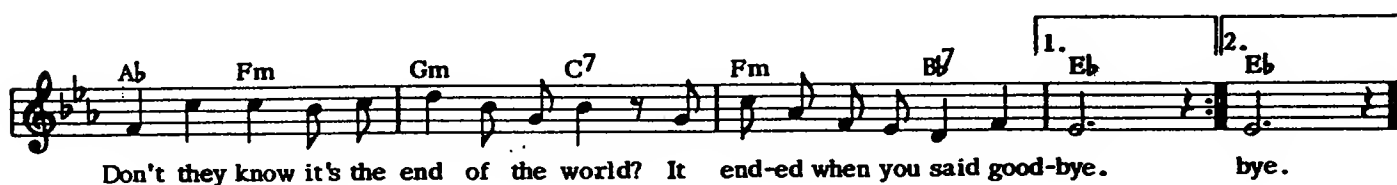
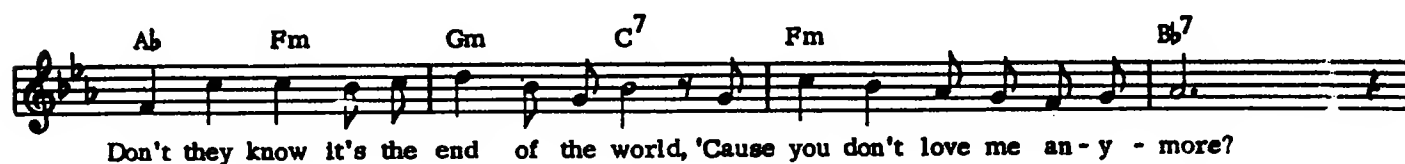
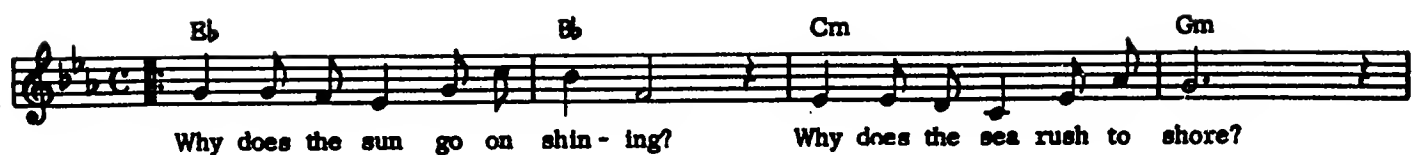
clos - es Just a pass-ing breeze Filled with mem - o - ries

Of the gold - en smile that in - tro-duced me to The

DAYS OF WINE AND ROS-ES and you. The you.

1. F F° Gm7 C7 2. F Gm7 F

The End of the World



Fly Me To The Moon

(In Other Words)

Chorus - Slowly and tenderly

Fly me to the moon, and let me play a-mong the stars; Let me see what spring is like on

Ju - oi - ter and Mars. IN OTH-ER WORDS:— hold my hand! — IN

OTH-ER WORDS:— dar-ling kiss me! — Fill my heart with song, and let me

sing for- ev - er - more; You are all I long for all I wor - ship and a - dore. IN

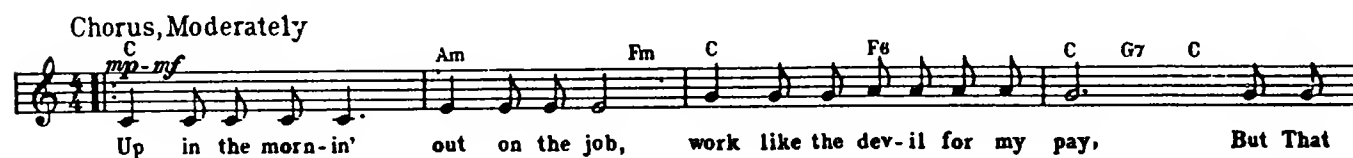
OTH-ER WORDS:— please be true! — IN OTH-ER WORDS:— I love you!

true! — IN OTH-ER WORDS:— I love you! —

The musical score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo/style marking is 'Chorus - Slowly and tenderly'. The score consists of six lines of music. Each line contains a melody with lyrics underneath. Above the staff, various chords are indicated with their symbols and corresponding fingerings (e.g., Am7, Dm7, G7, Cmaj.7, C7, F, Dm6, E7, Am, A7, Dm, Dm7, G7, Dm7, G7, C, Dm, G7, Fm6, C, Bm7, E7, Am7, Dm7, G7, Cmaj.7, C7, F, Dm6, E7, Am, A7, Dm, Dm7, G7, Dm7, G7, 1. Gm6, A7, Dm7, G7, C, E7, 2. Cmaj.7, C7, F6, G7, G7-9, C, Am, Dm7, C). The lyrics are: 'Fly me to the moon, and let me play a-mong the stars; Let me see what spring is like on Ju - oi - ter and Mars. IN OTH-ER WORDS:— hold my hand! — IN OTH-ER WORDS:— dar-ling kiss me! — Fill my heart with song, and let me sing for- ev - er - more; You are all I long for all I wor - ship and a - dore. IN OTH-ER WORDS:— please be true! — IN OTH-ER WORDS:— I love you! true! — IN OTH-ER WORDS:— I love you! —'. The score ends with a double bar line.

THAT LUCKY OLD SUN

(JUST ROLLS AROUND HEAVEN ALL DAY)



FORGET HIM

Refrain **Moderate Rock**

B \flat **Dm**

FOR - GET HIM, if he does - n't love you.

Dm **E \flat** **Cm**

FOR - GET HIM, if he does - n't

F7 **D7**

care. Don't let him tell you that he

Gm **C7**

wants you, 'cause he can't give you love which is - n't

E \flat m6 **F7** **B \flat**

there. Oh, lit - tle girl, he's nev - er dream - ing

Dm **E \flat** **Cm**

of you. He'll break your heart, you wait and

D7 **Gm** **B \flat 7**

see So, don't you cry now, just

E \flat **C7** **B \flat** **Gm7** **Cm7** **F7**

tell him good - bye now. FOR - GET HIM and please come home to

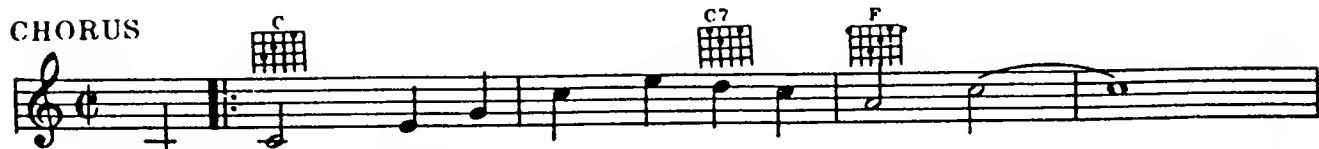
1. **B \flat** **Cm7** **F7** 2. **B \flat** **E \flat** **B \flat**

me. me.

I LOVE YOU BECAUSE

By LEON PAYNE

CHORUS



1. I LOVE YOU BE-CAUSE you un-der-stand, Dear, —
 2. (I) LOVE YOU BE-CAUSE my heart is light-er —



ev-'ry sin-gle thing I try to do. — You're al-ways there to
 ev-'ry time I'm walk-ing by your side. — I LOVE YOU BE-



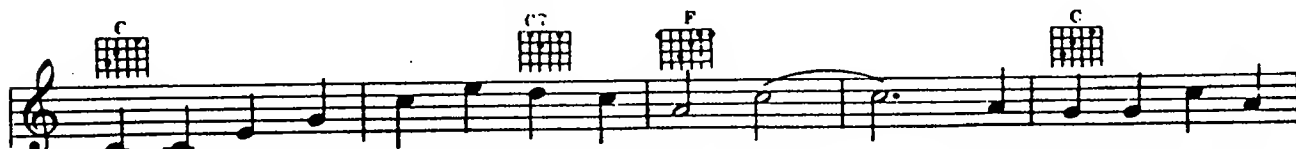
lend a help-ing hand, Dear, — I love you most of all be-cause you're
 CAUSE the fu-ture's bright-er. — The door to hap-pi-ness you o-pen



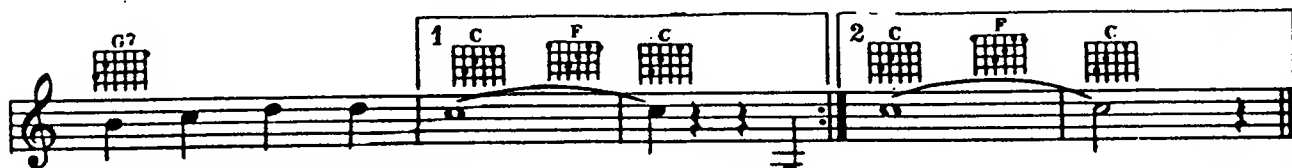
you. — No mat-ter what the world may say a-bout me. —
 wide. — No mat-ter what may be the style or sea-son. —



— I know your love will al-ways see me through. — I
 — I know your heart will al-ways be true. — I



love you for the way you nev-er doubt me — But most of all I
 love you for a hun-dred thous-and reas-ons — But most of all I



love you 'cause you're you — 2. I you. —
 love you 'cause you're

I Love You More And More Every Day

Words and Music by
DON ROBERTSON

They said our love was just e - mo - tion

that time would slow - ly fade a -

way; But time's just deep - ened my de -

vo - tion, I LOVE YOU MORE AND

MORE EV - 'RY DAY. The day you

made those ten - der vows be - side me,

My joy was more than words could ev - er

say; And dar - ling still it grows and grows in -

side me, I LOVE YOU MORE AND MORE EV - 'RY

DAY. _____ They DAY. _____ I LOVE YOU

MORE AND MORE EV - 'RY DAY. _____

Chords: 1. G, C, G, D7, 2. G, G, DsusG, G

Painted, Tainted Rose

Words and Music by
PETER DeANGELIS
JEAN SAWYER

Refrain

She was a wild and love - ly rose, _____ Oh, how I

loved her, heav - en knows; _____ But though my heart was

true, It would nev - er do, Par-ty life was what she

chose. Last night I saw my love - ly rose, _____

All paint-ed up in fan - cy clothes. _____ Her eyes have

lost their spark, _____ The years have left their mark, She's just a PAINT - ED,

TAINT - ED ROSE. _____ She was a ROSE. _____

Chords: C, D7, G7, A7, G7+5, E7, 1. C, 2. C

I Talk To The Trees

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Refrain

(with expression and not fast)

I talk to the trees, but they don't lis - ten to me,

I talk to the stars, but they nev - er hear me.

The breeze has - n't time to stop and hear what I say,

I talk to them all in vain.

But sud - den - ly my words reach some - one

el - se's ear; Touch some - one el - se's heart

- strings too. I tell you my

dreams And while you're list - ning to me,

Gm7 C7 Gm Eb7 C7 F *To Interlude*

I sud-den-ly see them come true.

Final ending

I can see us on and true.

C7 *Interlude* P

A - pril night, At a ta-ble un-der-neath the stars.

C7

Hav-ing sup-per in the can - dle - light, To the strum-ming of gui-

P C7

tars. I will tell you how I passed the day,

P

Think-ing on-ly how the night would be. And I'll try to find the

C7 P *Back to R. frain* 3 %

words to say, All the things you mean to me. I talk to the

I Thought About You

Refrain (Slowly and Rhythmically)

I took a trip on the train — and I THOUGHT A-BOUT YOU. —

I passed a shad-ow-y lane — and I THOUGHT A-BOUT YOU, —

Two or three cars parked un-der the stars, A win-ding stream, — Moon shin-ing down on

some lit-tle town, And with each beam, Same old dream, At ev-ry stop that we made,

— Oh, I THOUGHT A-BOUT YOU, But when I pulled down the shade

— then I real-ly felt blue, — I peeked thru the crack and

looked at the track, The one go-ing back to you, And what did I do?

I THOUGHT A-BOUT YOU!

Chords: Eb, D7, G7+5, C9+5, C9, F9, Cm7, F7, Fm7, Gm, G7, Cm, Bbm7 (sus 4), Cm, Eb7, Ab, Cm7, Ab6, Abm6, Eb, Bb7, Eb, Cm7, D7 (sus. 4), D+, D7, D7 (sus. 4), D+, D7, Gm, Gdim., Ab6, Abm (add G), Bb7 (add G), Eb, D7, G7+5, C9+5, C9, F9, Cm7, F7, Fm7, Gm, G7, Cm, Bbm7 (sus 4), Eb7, Ab, Cm7, Ab6, Abm6, Eb, Eb6, Ab7, F9, F#dim., Fm7, Bb7 (add G), Bb7, Fm7, Ddim. (add G), Eb6, Cm, Fm7, Bb7, Eb6, Eb7, Eb6, 1. Eb6, Cm, Fm7, Bb7, Eb6, Eb7, Eb6, 2. Eb6, Cm, Fm7, Bb7, Eb6, Eb7, Eb6.

Be My Little Baby Bumble Bee

197

Lyric by
STANLEY MURPHY

Music by
HENRY I. MARSHALL

REFRAIN

BE MY LIT-TLE BA-BY BUM-BLE BEE, (buzz a-round, buzz a-round, keep a buzz in 'round,) Bring home all the hon-ey, love,— to me, (lit-tle bee, lit-tle bee, lit-tle bee.) Let me spend the hap-py hours— Ro-ving with you 'mongst the flow'rs And when we get, where no one else can see, (cud-dle up, cud-dle up, cud-dle up.)

BE MY LIT-TLE BA-BY BUM-BLE BEE, (buzz a-round, buzz a-round, keep a buzz in 'round,) We'll be just as hap-py as can be, (you and me, you and me, you and me,) Hon-ey keep a-buz-zin' please,— I've got a doz-en cou-sin bees,— But I want you— to be my ba-by bum-ble

1. G E7 D7 2. G C#m G

bee. bee.

BECAUSE YOU'RE MINE

Lyric by
SAMMY CAHN

Music by
NICHOLAS BRODSZKY

4) Bbmaj7

Lyrical

BE - CAUSE YOU'RE MINE the bright - est star I

Bb6 Bbmaj7 Fm G7 Cm

see looks down, my love, And en - vys me BE - CAUSE YOU'RE MINE BE -

G7-9 Cm Cm7

CAUSE YOU'RE MINE BE - CAUSE YOU'RE MINE

F9 Cm7 F7 F7+

The breeze that hur - ries by be - comes a mel - o - dy, And why, BE - CAUSE YOU'RE

Bb Dm7 Bb F7 F7+ Bbmaj7 Bb

MINE, BE - CAUSE YOU'RE MINE

Bbmaj7 Bb Fm6 G7

I on - ly know for as long as I may

Fdim Cm Gm6

live, I'll on - ly live for the

A7 Dm Bbdim Cm7 F7

kiss that you a - lone may give me. And when we

Bbmaj7 Bb6 Bbmaj7

kiss that is - n't thun - der dear, It's on - ly my poor

Fm G7 Cm7 F9

heart you hear, and it's ap - plause, BE - CAUSE YOU'RE

1 Bb Bbdim Cm7 F7 2 Bb

MINE! BE - CAUSE YOU'RE MINE!

MOBILE

By
BOB WELLS
DAVID HOLT

Moderately, with a beat

They saw a swal-low build-ing his nest, _____ I guess they fig-ured
They took a swamp-land heav-y withsteam, _____ They add-ed peo-ple

he knew best. _____ So they built a town a-round him and they called it Mo-bile,--
with a dream _____ and that dream be-came a heav-en

Al-a-bam-a. by the name of Mo-bile. _____

Pret-ty soon the town had grown _____ 'til they had a

slide trom-bone _____ and a man who played pi-an-o,

and a swal-low who sang so-pra-no. No use your won-drin'

where you should go, _____ It's on the Gulf of Mex-i-co _____ where the

south-ern belles are ring-in' and the cli-mate's i-deal. _____ It's a

hon-ey-suck-le heav-en by the name of Mo-bile. _____

Moon River

Words by
JOHNNY MERCER

Music by
HENRY MANCINI

Moon Riv - er wid - er than a
 mile: I'm cross - in' you in style some day. Old
 dream mak - er, you heart break - er, wher -
 ev - er you're go - in', I'm go - in' your way:
 Two drift - ers, off to see the world. There's
 such a lot of world to see. We're aft -
 er the same rain - bow's end wait - in'round the
 bend, my Huck - le - ber - ry friend, Moon Riv - er
 and me.

Chord diagrams: C, C, Am, F, C, F, C, Bm7-5, E7, Am, C7, F, Bb9-5, Am, Am7, F#m7-5, B7, Em7, A7, Dm7, G9, C, Am, F, C, F, Am7, Am6, F7, C, F, C, F, Am, Dm, G7, 1. C, 2. F, Em, Dm7, C.

My Heart Cries For You

Tune Uke
A D F# B

By CARL SIGMAN
and PERCY FAITH

Moderately And Expressively

If you're in Ar - i - zon - a I'll fol - low you, If
bloom has left the ros - es since you left me, The
un - im - por - tant quar - rel was what we had, We

you're in Minn - e - so - ta I'll be there too, You'll
birds have left my win - dow since you left me, I'm
have to learn to live with the good and bad, To -

have a mil - lion chanc - es to start a - new, Be -
lone - ly as a sail - boat that's lost at sea, I'm
geth - er we were hap - py, a - part we're sad, This

cause my love is end - less for you.
lone - ly as a hu - man can be.
lone - li - ness is driv - ing me mad.

MY HEART CRIES FOR YOU, sighs for you,
dies for you; And my arms long for you,

1. 2. 3.
Please come back to me. The An me.

Chords: Bb, F7, Bb, F7, Bb, Bb7, Eb, Edim, F7, Bb, Bb, Cm9, Cm7, F7, Cm9, Cm7, F7, Bb, Bb7, Eb, Bb, Eb, Bb.

My One And Only Love

Lyric by
ROBERT MELLIN

Music by
GUY WOOD

Slowly

Refrain

The ver-y thought of you makes my heart sing— like an Ap-ril breeze on the
wings of spring. And you ap-pear in all your splen-dor, — MY ONE AND ON - LY
LOVE. The shad-ows fall and spread their mys-tic charms in the
hush of night while you're in my arms. I feel your lips so warm and ten-der, —
MY ONE AND ON - LY LOVE. The touch— of your hand— is like
heav-en, — a heav - en that I've— nev-er known. The blush on your cheek when—
ev - er I speak tells me that you are my own. You fill my eag-er heart with
such de - sire. — Ev-'ry kiss you give— sets my soul on fire. I give my-self in sweet sur-
ren-der, — MY ONE AND ON - LY LOVE. LOVE.

The musical score is written for guitar and voice. It begins with a 'Refrain' section. The melody is written on a single staff in treble clef, with a key signature of one flat (Bb). The tempo is marked 'Slowly'. The lyrics are written below the staff, with some words hyphenated across lines. Above the staff, guitar chords are indicated. The score consists of several lines of music, each with a line of lyrics. The chords include C, Em7, Dm7, G9, Am, Fmaj7 F#6, Dm6, G7, F, Am, Dm7, G7, Em7, Am7, Dm7, G9+, C, Em7, Dm7, G9, Am, Fmaj7 F#6, Dm6, Em7, Dm7, G7, Am, F, Am, Dm7, G7, G7b9, C, Am6, B7, Em, F#m7, B7, Em, F#m7, B7, Em, Em7, A9, Dm7, G9sus4, G7b9, C, Em7, Dm7, G9, Am, Fmaj7 F#6, Dm6, Em7, Dm7, G7, Am, F, Am, Dm7, G7+5b9, Ebdim, Dm7, G7+5b9, Abmaj7 Db6, C6maj9.

Come Fly With Me

203

Lyric by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Refrain (moderately, with a strong beat)

COME FLY WITH ME! Let's fly! Let's fly a - way!

If you can use some ex - ot - ic booze, there's a bar in far Bom -
(views)

bay, COME FLY WITH ME! Let's fly! Let's fly a - way!

COME FLY WITH ME! Let's float down to Pe - ru! In

Lia - ma Land, there's a one man band, and he'll toot his flute for you, COME

FLY WITH ME! Let's take off in the blue! (Once I get you)

Up there! Where the air is rar - i - fied, We'll just glide,

star - ry - eyed. (Once I get you) Up there!

I'll be hold - ing you so near, You may hear.

An - gels cheer, 'cause we're to - geth - er. Weath - er wise, it's such a love - ly day!

Just say the words, and we'll beat the birds down to

A - ca - pul - co Bay. It's per - fect for a fly - ing hon - ey -

moon, they say, COME FLY WITH ME! Let's fly! Let's fly a -

way! COME way!

From "Walk On The Wild Side" A Famous Artists Production A Columbia Pictures Release

Lyric by
MACK DAVID

Walk On The Wild Side

Music by
ELMER BERNSTEIN

Sin-ner hear what I'm
 say - in' Sin-ner you been swing-in' not
 pray - in' One day of pray - in' and six nights of
 fun The odds a - gainst go - in' to hea - ven's six to
 one You Walk On The Wild Side
 The de - vil is wait - in' He's wait - in' to take your
 hand You Walk On The Wild Side
 You're walk-in' with sa - tan A - way from the prom - ised
 land One day of pray - in' and six nights of
 fun The odds a - gainst go - in' to hea - ven's six to
 one
 You bet - ter cross o - ver You bet - ter walk hum - ble
 Or you're gon-na stum - ble And sa - tan is wait - in' to take your hand

F7 C Bb C
 You Walk On The Wild Side You Walk On The Wild Side
 F7 C C7 F C
 A - way from the pro - mised land
 G F G7+ C C7 G
 One day of pray-in' and six nights of fun The
 G F G7+ C C7 F C *colla voce*
 odds a-against go-in' to hea-ven's six to one. The
 G C *a tempo* Eb Dm C Bb
 odds a-against go-in' to hea-ven's six to one.
 C Eb Dm C Bb C Eb Dm C Bb C Eb Dm C

WALK RIGHT IN

Chorus
 1. Walk right in— set right— down Dad-dy let your mind roll—
 2. Walk right in— set right— down Ba-by let your hair hang—
 G E A7 D7
 on. — Walk right in, — set right down, —
 down. — Walk right in, — set right down, —
 A7 D7 G
 Dad-dy let your mind roll on. Ev'-ry-bo-dy's talk-in' 'bout a
 Ba-by let your hair hang down. Ev'-ry-bo-dy's talk-in' 'bout a
 C7
 new way o' walk-in'; Do you wan-ta lose— your mind? —
 new way o' walk-in'; Do you wan-ta lose— your mind? —
 G E A7 D7 G
 Walk right in— Set right down, — Dad-dy let your mind roll— on. —
 Walk right in— Set right down. — Ba-by let your hair hang— down. —

Wonderful Copenhagen

Won - der - ful, won - der - ful Co - pen - ha - gen,
 friend - ly old girl of a town, 'neath her ta - vern light,
 on this mer - ry night Let us clink and drink one
 down. To won - der - ful, won - der - ful Co - pen -
 ha - gen, sal - ty old queen of the sea. Once I
 sailed a - way, But I'm home to - day, sing - ing
 Co - pen - ha - gen, won - der - ful, won - der - ful Co - pen -
 ha gen for me. me.

Chords: C, F, G7, Cmaj7, A7-9, A7, Dm, Em, Am, Dm, G7, C, Cmaj7, A7-9, A7, Dm, G7, C, Em, Am, E+, D7, G7, C, G7, C.

April In Portugal

207

Refrain (not fast)

I found my A - pril dream in Port - u - gal with you When

we dis - cov - ered ro - mance, like we nev - er knew. My

head was in the clouds, My heart went cra - zy too, And

mad - ly I said: "I love you." Too This

Interlude

soon I heard you say: "This dream is for a day" That's Port - u - gal and
sad re - al - i - ty, To know it could-n't be, That's Port - u - gal and

love in A - pril! And when the show - ers fell, Those
love in A - pril! The mu - sic and the wine con -

tears I know so well, They told me it was spring fool - ing me -
vined me you were mine, But it was just the spring fool - ing me -

Refrain

I found my A - pril dream in Port - u - gal with you When

we dis - cov - ered ro - mance, like I nev - er knew. Then

morn - ing brought the rain, And now my dream is through But

still my heart says "I love you"

Chords: C, C6, C+, G7, G9, Bdim, G7, Em, G7, C, C6, C+, G7, G9, Bdim, Cm, Eb+(C), Cm7, Cms, Ab(G), Cm, G7, F, G7, Abdim, G7, Dm7, G7+, G7, G7+, C, C6, C+, G7, G9, Bdim, G7, Em, G7, C, C6, C+, G7, G9, Bdim, G7, Cm, G7, C

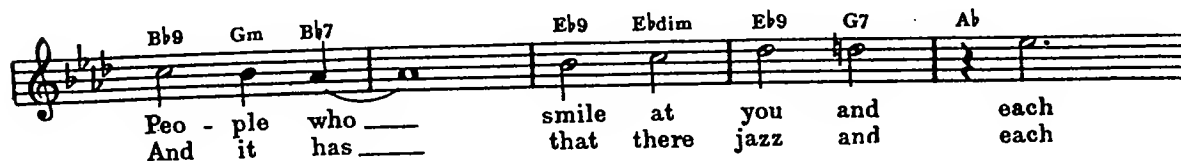
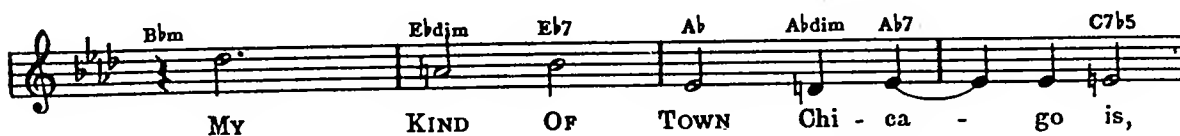
My Kind Of Town

(Frank)

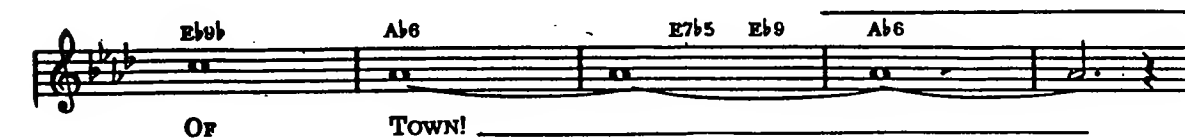
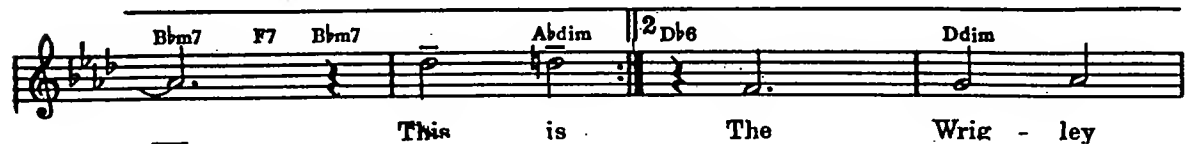
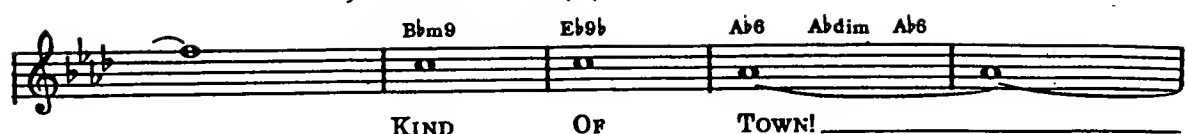
Words by
SAMMY CAHN
(A.S.C.A.P.)

Music by
JAMES VAN HEUSEN

CHORUS (nice walking style)



My Kind Of Town (2)



STRANGERS IN THE NIGHT

(A Theme from the Universal Picture "A Man Could Get Killed")

Words by CHARLES SINGLETON
and EDDIE SNYDER

Music by BERT KAEMPFERT

Moderately slow

Refrain * F

STRAN- GERS IN THE NIGHT — ex - chang - ing glanc - es, won - d'ring in the night —

— what were the chanc - es we'd be shar - ing love — be - fore the night was

through. — Some - thing in your eyes — was so in - vit - ing,

some - thing in your smile — was so ex - cit - ing, some - thing in my heart —

— told me I must have you. —

STRAN - GERS IN THE NIGHT — two lone - ly peo - ple we were. STRAN - GERS IN THE NIGHT —

— up to the mo - ment when we said our first hel - lo. Lit - tle did we know

love was just a glance a - way, a warm em - brac - ing dance a - way and ev - er since that night —

— we've been to - geth - er, lov - ers at first sight — in love for - ev - er.

It turned out so right — for STRAN - GERS IN THE

1. F Fdim Gm7 C7 2. F Eb9 Gb7 F6

NIGHT. NIGHT.

TIJUANA TAXI

The musical score for "TIJUANA TAXI" is written for guitar and consists of ten staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various guitar chords and a repeat sign with first and second endings.

Staff 1: Chords: F, C7, F. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 2: Chords: D7, Gm, C7. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 3: Chords: F, F, C7. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4. Includes a repeat sign with first and second endings.

Staff 4: Chords: F, D7. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 5: Chords: Gm, Bb, Bbm. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 6: Chords: F, D7, Gm, C7. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 7: Chords: F, F, C7. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 8: Chords: F, D7, Gm, C7. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 9: Chords: F, D7, Gm, C7. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

Staff 10: Chords: F. Notes: F4, A4, Bb4, G4, F4, E4, D4, C4.

MEDITATION

(Meditação)

Music by ANTONIO CARLOS JOBIM

refrain *C

In my lone - li - ness When you're gone —
 Though you're far a - way I have on —

C B7(sus.E) B7

— and I'm all — by my - self — and I — need your — ca - res —
 — ly to close — my eyes — and you — are back — to stay —

C Em7 A7+5

I — just think — of you — and the thought —
 I — just close — my eyes — and the sad —

Dm7 Fm7 Fm6

— of you hold — ing me near — makes my lone - li - ness soon — dis - ap - pear —
 — ness that miss - ing you brings — soon is gone — and this heart of mine sings —

Em7 A7+5 Dm7 G7+5

Yes, — I love — you so — and that — for me — is all —

FMAJ.7 Fm6 Em7

I need — to know — I — will wait —

Bbdim Dm7 G7+5 C

— for you — 'til the sun — falls from out — of the sky — for what else can — I do? —

B7(sus.E) B7 C Em7

— I — will wait — for you — Me - di - ta -

A7+5 Dm7 Fm7 Fm6

— ting how sweet life will be — when you come back to me. —

Em7 A7+5 Dm7 G7(b9)

1. C Eb9 Ab9 D9 G7+5

To Refrain

2. C Bb9 Cmaj.7 Fine

SO NICE

(SUMMER SAMBA)
Samba De Verão

Original Words and Music by
MARCOS VALLE and PAULO SERGIO VALLE
English Words by
NORMAN GIMBEL

F **Bm7**

Some-one to hold me tight, that would be ve - ry nice Some-one to love me right,

E7 **Bbmaj7** **Bb6**

that would be ve - ry nice. Some-one to un-der-stand each lit-tle dream in me,

Eb9 **Am7** **D7b9**

some-one to take my hand, to be a team with me. SO NICE, life would be SO

Gm7 **Em7b5** **A7+5** **Dm** **Dm7** **G13**

NICE if one day I'd find some-one who would

Gm7 **Db9** **C9** **F**

take my hand and sam-ba thru life with me. Some-one to cling to me, stay with me right or wrong.

Bm7 **E7** **Bbmaj7**

some-one to sing to me some lit-tle sam - ba song. Some-one to take my heart,

Bb6 **Eb9**

then give his heart to me. Some-one who's read-y to give love a start with me.

Am7 **D7b9** **Gm7** **C7b9** **F**

Oh yes, that would be SO NICE. Should it be you and me,

Bb9 **1. F6** **Gm7** **C7b9** **2. F6** **Eb9** **Gbmaj7** **Fmaj7**

I could see it would be nice. nice.

On A Clear Day "On A Clear Day You Can See Forever"

(You Can See Forever)

Words by
ALAN JAY LERNER

Music by
BURTON LANE

Refrain (with feeling)

The musical score is written for a single melodic line in G major, 4/4 time. It consists of ten staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff. The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "On a clear day Rise and look a - round you And you'll see who you are. On a clear day How it will as - tound you That the glow of your be - ing out - shines ev - 'ry star. You feel part of ev - 'ry moun-tain, sea and shore. You can hear, from far and near, a world you've nev - er heard be - fore. And on a clear day, On that clear day You can see for - ev - er and ev - er - more! On a ev - er and ev - er and ev - er - more!"

Chords: Gmaj.7, C9, Gmaj.7, E7, Am7, F7(b5), D7, C#7, D7, G, Bbdim, Am7, G#dim, Am7, D7, Dm7, G7, Dm7, G7, Cmaj.7, Dm6, A7, D7, Edim, Gmaj.7, G, Bm7, E9, Bm, E9, Am7, G6, Am7, G6, 1. Am7, D7, G, Em, Am7, D7, 2. Am7, G6, Am7, G6, Am7, D7, G.

WINCHESTER CATHEDRAL

Words and Music by
GEOFF STEPHENS

Easy Tempo.

C G7

Win-ches-ter Cath-e - dral you're bring-ing me down-

You stood and you watched as —

C G7

my ba-by left town. You could have done some-

- thing but you did-n't try. You did-n't do no-

C C7

- thing You let her walk by. Now ev-'ry-one knows

F

— just how much — I need-ed that girl, —

D7

She would-'nt have gone — far a - way — If on - ly you'd

Tacet G7 C

start-ed ring-ing your bell. Win-ches-ter Cath-e - dral

G7

you're bring-ing me down — You stood and you watched

C

— as — my ba-by left town. 1 town. 2

C G13 C

GAMES THAT LOVERS PLAY

(EINE GANZE NACHT)

Original German Text by

Gunter Loose

English Lyric by

LARRY KUSIK and EDDIE SNYDER

Moderately

Music by

JAMES LAST

There are games that man - y fool - ish lov - ers
Some-times lov - ers hurt each oth - er tell - ing

play, Blind - ly chas - ing hap - py end - ings, come what may;
lies, Act - ing out cha - rades be - hind their smil - ing eyes;

Nev - er car - ing who gets hurt a - long the way, Let's not play those
If you love me, dar - ling, you must re - al - ize, We can't play those

Games That Lov - ers Play. _____
Games That Lov - ers Play. _____

When I whis - per I'll be yours e - ter - nal - ly, In my heart I
feel our love is meant to be; It's not just to have you share one
dream with me, I'm not play - ing Games That Lov - ers Play. _____
I want so to let my heart be - lieve in you,
Let your kiss - es bring me thrills I nev - er knew;
But I must be sure you feel the way I do,
Let's not play those Games That Lov - ers Play. _____

Chords: Eb, Fm7, Bb7, Eb, Ebmaj7, Eb6, Ab, Abmaj7, Abm6, Eb, Fm7, Bb7, Eb, B7, E, F#m7, B7, B9, E, Emaj7, E6, E7, A, Amaj7, Am6, E, F#m7, B7, E, C7, F, Gm7, C7, C9, F, Fmaj7, F6, F7, Bb, Bbmaj7, Bbm6, F, Gm7, C7, F

Recorded by THE BEATLES

MICHELLE

By
JOHN LENNON and
PAUL MCCARTNEY

Mi - chelle ma belle. These are words that go to - geth - er
 well, my Mi - chelle. Mi - chelle ma belle sont les mots qui
 vont tres bien en - semble, tres bien en - semble. { I love you, I love you, I love you,
 I need you, I need you, I need you,
 want you, I want you, I want you.

That's all I want to say. Un - til I find a way _____ I will
 I need to make you see _____ what you mean to me. _____ Un -
 I think you know by now. I'll get to you some - how. _____ Un -

say the on - ly words I know that you'll, un - der - stand.
 til I do, I'm hop - ing you will know what I mean. I
 til I do, I'm tell - ing you, so you'll un - der -

Coda
 stand. Mi - chelle ma belle sont les mots qui vont tres bien en -
 semble, tres bien en - semble. I will say the on - ly words I know that you'll un - der -
 stand, my Mi - chelle.

To Coda 1. 2. *D. S. al Coda*

Second Hand Rose

Words by
GRANT CLARKE

Music by
JAMES F. HANLEY

Voice *F ad lib.* C9 F C9 F Bdim Gm7 C7

Fa-ther has a bus - 'ness, Strict - ly sec - ond - hand. Ev - 'ry - thing from tooth picks
Each one in the fam - 'ly, kicks the whole day long. Ev - 'ry - one's dis - gust - ed,

G7 C7 F C9 F C9

to a ba - by grand, Stuff in our a - part - ment came from Fa - ther's store,
Ev - 'ry - thing is wrong, Sec - ond hand - ed dog - gle, Sec - ond hand - ed cat,

G7 C6 Dm7 G7 C7 Gm D7

E - ven things I'm wear - ing some - one wore be - fore, It's no won - der that I feel a -
Sec - ond hand - ed wel - come. Sec - ond hand - ed mat, I think fa - ther's head is made of

Gm Gm7 Gm6 C#dim Dm G9 C7sus C7 *Tacet*

bused. I nev - er have a thing that ain't been used. I'm wear - ing
wood. He brings home lots of things that ain't no good. I'm wear - ing

F G#dim C7 F G9 G7-9 G7

Sec - ond hand hats Sec - ond hand clothes
Sec - ond hand shoes Sec - ond hand hose

Gm7 C7 F#dim C7 C9 Bb F Bdim F

That's why they call me SEC - OND HAND ROSE
All the girls hand me their sec - ond hand beaux

F#dim Gm7 C7

E - ven our pi - an - o in the par - lor
E - ven my pa - ja - mas when I don 'em

C9 F6

Fa - ther bought for ten cents on the dol - lar.
have some - bod - y els - e's 'ni - tials on 'em.

F G#dim C7 F G9 G7-9 G7

Sec - ond hand pearls, I'm wear - ing sec - ond hand curls. I
Sec - ond hand rings, I'm sick of sec - ond hand things. I

Cm7 F7 Cm7 F+ Bb6

nev - er get a sin - gle thing that's new.
nev - er get what oth - er girl - ies du.

Gm Cm6 Gm Cm6 Gm Cm6 Gm C7-9

E - ven Jake the plum - ber, he's the man I a - dore,
Once while stroll - ing through the Ritz a girl got my goat, she

F Bbm6 F Bbm6 F Bbm6 G7 G7-5

had the nerve to tell me he's been mar - ried be - fore.
nudged her friend and said oh! look, There's my old fur coat.

F G#dim C7 F G9 G7-9 G7

Ev - 'ry - one knows that I'm just SEC - OND HAND ROSE from
Ev - 'ry - one knows that I'm just SEC - OND HANT ROSE from

Gm7 C9 C7-9 1. F Bdim C7 *Tacet* 2. F Gm7 C7-5 F

Sec - ond Av - en ue I'm wear - ing ue.
Sec - ond Av - en ue I'm wear - ing ue.

PEARLY SHELLS

(Pupu O Ewa)

Brightly

PEARL - Y SHELLS from the o - cean
(Hawaiian) PU - A O E - WA

Shin - ing in the sun Cov - er - ing the shore.
I KA NU - KU E LA - WE MAI

When I see them My heart tells me that I love
A - HE AI - NA MA - I NO

you more than all the lit - tle PEARL - Y SHELLS.
A - LA HU - LA PU - U - LO - A - HE A - LA HE - LE NO KA - A - HU - PA - HAU

(tacet)

For ev - 'ry grain of sand up - on the beach, I've
I A - PAU HU - NA O - NE I KA KA - HA -

got a kiss for you; And I've got more left o - ver
KAI UA HO - NI NAU, HO'I KO - E LA - WA NA PA -

for each star that twin - kles in the blue. PEARL - Y
KA - HI HO - KU 'I - MO I KA LANI PU -

CODA
SHELLS. More than all the
HAU A - LA HU - LA PU - U - LO - A - HE A - LA

lit - tle PEARL - Y SHELLS.
HE - LE NO KA - A - HU - PA - HAU

YOU DON'T KNOW ME

G7+ C C7
 You give your hand to me — and then you say hel-lo, — And I can
 F F#dim7 C A7
 hard-ly speak, — my heart is beat-ing so, — And an - y one could tell — you think you
 Dm G7 C D7 G7
 know me well, — but you don't know me. — No, you don't
 C C7 F
 know the one — who dreams of you at night and longs to kiss your lips — and longs to
 F#dim7 C A7 Dm G7
 hold you tight. — To you I'm just a friend, — that's all I've ev-er been, — but you don't
 C F C C7 F
 know me. — For I — nev-er knew the
 C C#dim7 Dm G7 C
 art of mak-ing love, though my heart ached with love for you. — A -
 Am Em D7
 fraid and shy, I let my chance go by, the chance you might have loved me
 G7 Dm7 G7 C C7
 too. You give your hand to me — and then you say good-bye. — I watch you
 F F#dim7 C A7
 walk a - way — be-side the luck - y guy. — To nev-er nev-er know — the one who
 Dm G7 C F C G7 G7+ |²C
 loves you so; — no, you don't know me. — You give your —

PEOPLE

Words by
BOB MERRILL

Music by
JULE STYNE

Refrain (Steadily with feeling)

Peo-ple, peo-ple who need peo-ple Are the
 luck-i-est peo-ple in the world. We're chil-dren
 need-ing oth-er chil-dren And yet, let-ting our grown up
 pride Hide all the need in-side, Act-ing more like chil-dren, than
 chil-dren. Lov-ers are ver-y spec-ial
 peo-ple, They're the luck-i-est peo-ple in the world.
 With one per-son, One ver-y spe-cial per-son, A feel-ing
 deep in your soul Says: you were half, now you're whole. No more
 hun-ger and thirst, But first, be a per-son who needs peo-ple.
 Peo-ple who need peo-ple Are the luck-i-est peo-ple in the
 world. world.

1. B \flat Gm7 Cm7 F7 2. B \flat Gm7 B \flat 6

WOULD YOU LIKE TO TAKE A WALK

CHORUS

Mm - Mm - Mm Would you like to take a walk? Mm - Mm - Mm Do you
think it's gon - na rain? Mm - Mm - Mm How a - bout a sas-par-il - la?
Gee the moon is yel-ler Sum-p'n good - 'll come from that
Mm - Mm - Mm Have you heard the lat - est song? Mm - Mm - Mm It's a
ver - y pret - ty strain Mm - Mm - Mm Don't you feel a lit - tle thrill-y?
Gee it's get-ting chill - y Sum-p'n good - 'll come from that When you're
stroll - ing thru the where-zis You need a who - zis to lean up -
on But when you have no who - zis To hug and what - zis gosh
darn Mm-Mm-Mm Would you like to take a walk Mm-Mm-Mm Do you
think it's gon - na rain? Mm - Mm - Mm Ain't you tired of the talk - ies?
I pre-fer the walk-ies Sum-p'n good - 'll come from that. that.

Charade

Title Song From The Stanley Donen Production
A Universal Release

Lyrics by
JOHNNY MERCER

Music by
HENRY MANCINI

Moderate Waltz

Am
When we played our **CHA - RADE** We were like

E7 (b5) Bm7 E7
child - ren pos - ing Play - ing at games,

(b5) Bm7 E7 (b5) Bm7 E+ E7 Am
act - ing out names, Guess - ing the parts we played.

Am F Am6 F Am
Oh, what a hit we made We came on next to

(b5) Bm7 E7 (b5) Bm7 E7 (b5) Bm7 E7
clos - ing Best on the bill, lov - ers un - til

(b5) Bm7 E+ E7 Am Dm7 G7 C
love left the mas - que - rade. Fate seemed to pull the

Am Dm G7 C C#° Dm7 G7
strings, I turned and you were gone. While from the

C Am D9 (b5) Bm7 E7
dark - ened wings the mu - sic box played on.

Am
Sad lit - tle se - re - nade. Song of my heart's com -

E7 (b5) Bm7 E7 (b5) Bm7 E7
pos - ing I hear it still I al - ways will

(b5) Bm7 E+ E7 Am
Best on the bill **CHA - RADE.**

A FOOL NEVER LEARNS

225

Voice

A FOOL NEV-ER LEARNS, _____ To get a - way. just run a - way. Be -

C7

fore his heart be - gins to break; _____ A FOOL NEV-ER LEARNS, _____

He'll wait a - round, just hang a - round. To see how much his

F F7

heart can take. _____ A FOOL NEV-ER LEARNS, _____ To

Bb

some girls love is just a game: _____ And some girls treat all

F

fools the same, _____ A FOOL NEV-ER LEARNS, _____ And I'm

Bb C7 F (Guitar tacet)

gon - na do _____ a ver - y fool - ish thing. _____ I'm gon - na

F

stick by you, _____ I'm gon - na hang a - round, Wait a - round.

(Guitar tacet) C7

Hope you'll love me a - gain some - day. They say a bro - ken heart _____ don't mark the

F C7

end of time, _____ That there are lots of girls _____ who'd love to

F F7

be just mine. _____ But I don't be - lieve, _____ That

Bb F

I could fall in love a - gain, _____ 'Cause I just can't re - move the pain, _____

Bb C7

_____ A FOOL NEV-ER LEARNS, _____ And I'm gon - na do _____ a ver - y fool - ish

¹ F Gm7 C7 ² F C7 F#

thing. _____ A thing. _____

JOSEPH CATES Presents:
"What Makes Sammy Run?"

Music and Lyrics by
ERVIN DRAKE

PAINT A RAINBOW

REFRAIN

G F# G C G+ (maj7) C C#° D7 Am7

PAINT A RAIN-BOW on your win - dow, When a

D7 G Em7 Am7 D7-9 G Em7 Am7 D7-9

cloud pops you'll see rain-bows in - stead of rain-drops!

G F# G C G+ (maj7) C C#° D7 Am7 D7

PAINT A RAIN-BOW on your win - dow, Life looks co - zy

G Em7 Am7 D7-9 G Em7 Dm7 G7-9

through a glass that's cheer - ful and ros - y!

C B C B C F# G

Joy and you will soon be well ac - quaint - ed,

A7 G#7 A7 A9 Am7 D7+5

for it's true things are as bright as they're paint-ed! So

G F# G C G+ (maj7) C C#° D7 Am7

PAINT A RAIN-BOW on your win - dow, When a

D7 G Em7 Am7 D7-9 G Em7 Am7 D7-9

cloud pops you'll see rain-bows in - stead of rain-drops!

G Am D7-9 G Em7 Bm7 E7

Life looks co - zy, cheer - ful and ros - y.

Am7 D7(sus4) D7-9 D7 1. G Em7 Am7 D7-9

With a rain-bow right on your win-dow panel

2. G Em7 Am7 D7-9 D7 G

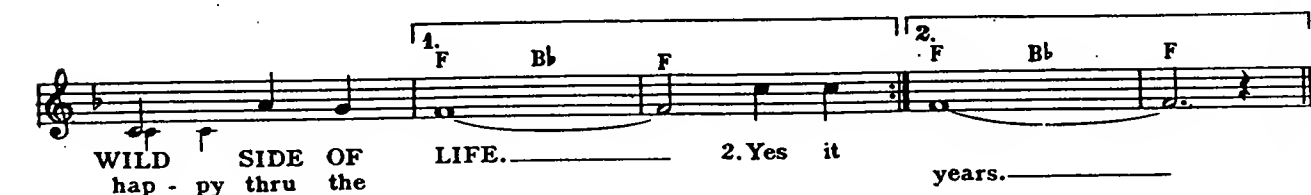
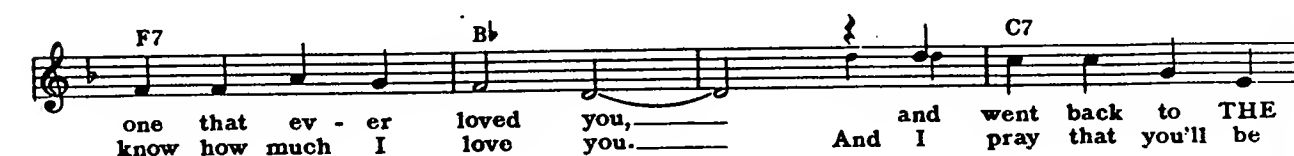
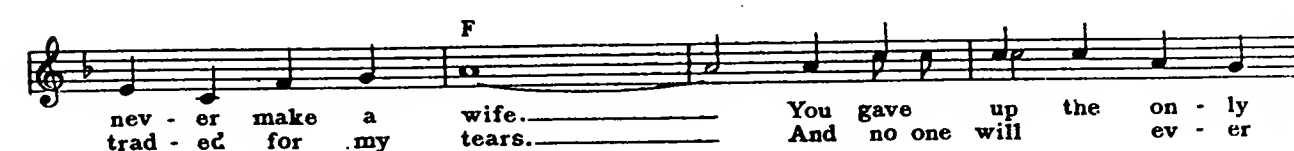
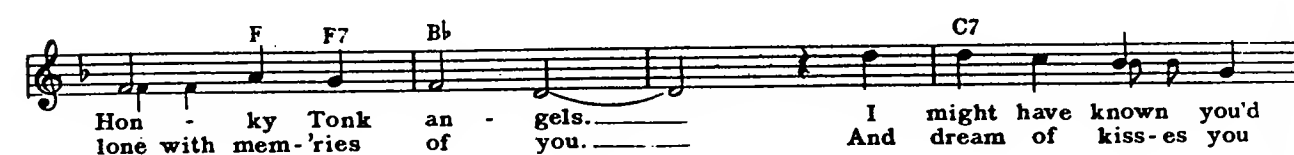
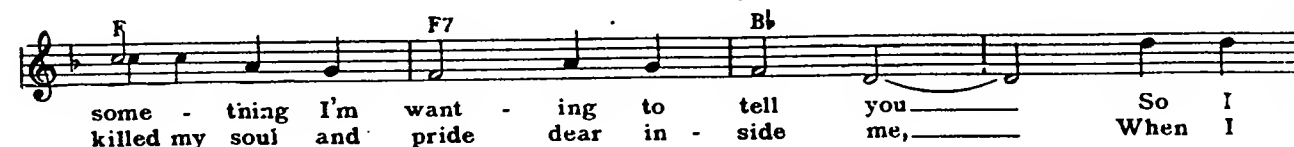
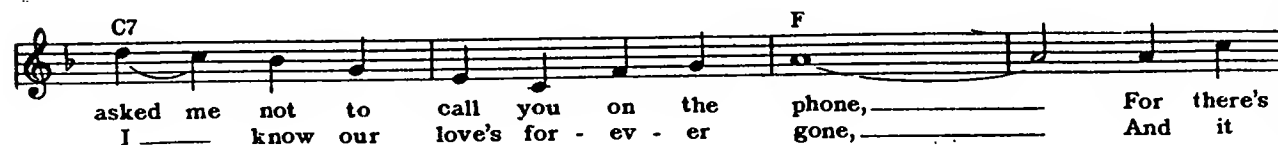
panel (Shout:) Paint It!

THE WILD SIDE OF LIFE

Words and Music By
W. WARREN & A. A. CARTER

Slowly

with much expression



The Look Of Love

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Refrain

I've seen the look of a ba-by with a rat-tle,
of a iock-ey on a win-ner,

I've seen the look of a he-ro in a
I've seen the look of a fat man hav-ing
(gou-met) (goor-may)

bat-tle,
din-ner,

I've seen the look of a
I've seen the look of those
heart-sick tur-tle-dove,
space-men up a-bove,

But the look that leaves you real shook—
But the look that closes the book—

is THE LOOK OF LOVE!!!
is THE LOOK OF LOVE!!!

I've seen the look—

It's thun-der, it's light-ning, the gen-tlest breeze!

It's friend-ly! it's fright-ning! And more sur-pris-ing than an el-e-phant's sneeze.

I've seen the look of ev-ry sin-gle blush-ing bride has,
of the hum-ble Saint The-re-sa,

I've seen the look that the fel-low by her side has,
of the fa-mous Mo-na-li-sa,

But there's one look that I'd give my life to see,

We are locked in a won-drous em-brace And there on that fab-u-lous
face, Is that fab-u-lous look of love for me.

I've seen the look—

Chords: *G6, G6dim, Am7, Amb, Bbdim, Gmaj.9, B7, C6, Cmaj.7, F9, G6, Dm6, E7+5, A7, G6, Em6, Cm6, G6, D7-9, G6, A7, Dm7, G9, Cmaj.7, A7, A7, D, Db, C, Eb9, D9, D7-9, G6, G6dim, Am7, Am6, Bbdim, Gmaj.9, B7, C6 (maj.7), F6, G6, Dm6, E7+5, Em6, Cm7, Cm6, G6, Bbm6, Bb7, Am7, Abmaj.7, G6, D7-9, G6, G+, F6, F+, Eb6, Gmaj.7.

I'm A Fool To Care

229

Moderato

C

I'm a fool to care, _____ When you treat me this

D7 G7

way, _____ I know I love you, _____ But what can I do, _____

3 G+ C G7 G7+ C

I'm a fool to care, _____ I'm a fool to cry, _____

D7

When you tell me good - bye, _____ You left me so blue, _____

G7 Dm7 G7 3

When you were un - true, _____ I'm a fool _____ to

C C7

care, _____ I know I should laugh _____ and call it a

F 8 D7

day, _____ But I know I would cry, _____

Fm7 D7 G7

If you went a - way. _____ I'm a fool to

C D7

care, _____ When you don't care for me, _____

G7

So why should I pre - tend, I'll lose in the end, _____

3 C

I'm a fool _____ to care. _____

That's Life

Words and Music by
DEAN KAY
KELLY GORDON
Arr. by Jack Mathias

Slow blues tempo

Chorus

THAT'S LIFE, That's what peo-ple say, You're rid-in' high in A-pril,
 Shot down in May, But I know I'm gon-na change that tune, When I'm
 back on top in June. THAT'S LIFE, Fun-ny as it seems,
 Some peo-ple get their kicks, step-pin' on dreams; But I
 don't let it get me down, 'Cause this ol' world keeps go-ing a-
 round. I've been a pup-pet, a pau-per, a pi-rate, a po-et, a
 pawn and a king... I've been up and down and o-ver and out And
 I know one thing;— Each time I find my-self
 flat on my face,— I pick my-self up and get
 back in the race... THAT'S LIFE, I can't de-ny it,
 I thought of quit-ting, but my heart just won't buy it. If I
 did-n't think it was worth a try, I'd

Chords: G, B7, Em, Bb7, A7, Cm6, G, Cmaj7 B7(45), Em, A9, Am7, D9, G, B7, Em, Bb7, A7, G, F#m7 F7, Em, Am9 A9(+5), D9, D7 sus, G7, G, G7, C6, G7, C, Bb7, A7, D7, D9(+5), G, B7, Em, A7, Cm6, G, F#m7(b5), B7, Em.

That's Life (2)

Musical notation for the second part of 'That's Life'. The first staff has a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single line. Chords are indicated above the staff: A7(b9), D7, G, F9, A7(+5), and D9. The lyrics 'roll my-self up in a big ball and die...' are written below the staff, with 'THAT'S' at the end. The second staff continues the melody with chords 2. G, C9, D7(+5), and G18(b5). The lyrics 'die...' are written below the staff.

YESTERDAY

Words and Music by
JOHN LENNON and
PAUL MCCARTNEY

Musical notation for the song 'Yesterday'. The tempo is marked 'Moderato'. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single line. Chords are indicated above the staff. The lyrics are written below the staff.

Yes-ter-day, all my trou-les seemed so
far a-way Now it looks as though they're here to stay__ Oh I be-lieve__ in
yes - ter - day. __ Sud-den- ly I'm not half the man I used to be
There's a shad - ow hang - ing ov - er me__ Oh yes-ter-day__ came sud-den-ly.__
Why she had to go I don't know. she would - n't sav.
I said some - thing wrong now I long for yes - ter - day. __
Yes-ter-day, love was such an eas - y game to play Now I need a place to
hide a - way__ Oh I be-lieve__ in yes-ter-day.__ Mm mm mm mm mm.

Recorded By ROGER MILLER On Smash Records
LITTLE GREEN APPLES

Moderately

And I wake up in the morn-ing with my
 hair down in my eyes and she says, "Hi"____ And I stum-ble to the break-fast table while the
 kids are go-ing off to school, good- bye.____ And she reach-es out an' takes my hand
 squeez-es it says, "How you feel - in' Hon." And I look a-cross at smil-ing lips that
 warm my heart and see my morn-ing sun. And if that's not lov-in' me____
 then all I've got to say, God did-n't make Lit-tle Green Ap-les and
 God did-n't make Lit-tle Green Ap-les and
 it don't rain in In-di-an-ap-o-lis sum-mer time,____ There's no such thing as Doc-tor Sues,____
 it don't snow in Min-ne-apolis when the win-ter comes,____ There's no such thing as make-be-lieve
2nd Time
fade out for Fine
 Dis-ney-land and Moth-er Goose is no nurs-ery rhyme. God did-n't make Lit-tle Green Ap-les and
 pup-py dogs and a-c-f, min leaves and B. B. guns.
 it don't rain in In-di-an-ap-o-lis in the sum-mer time.____ And when my-self is feel-in' low I

think a-bout her face a glow to ease my mind

Some- times I call her up at home know-ing she's bus-y—

And ask if she could get a-way and meet me— and grab a bite to eat

And she drops what she's do-in' and hur-ries down to meet me and I'm al-ways late.

But she sit's wait-ing pa-tient-ly and smiles when she first sees me 'cause she's made that way.

Walk On By

KENDALL HAYES

Walk On By

If I see you to-mor-row on some street in town, Par-don
In a dim-ly lit cor-ner in a place out-side of town, To
me if I don't say "hel-lo," I be-long know to an
night we'll try to say good-bye a-gain, But I know it's not
oth-er, It would-n't look so good to know some-one I'm not sup-posed to
o-ver, I'll call to-mor-row night, I can't let you go, so why pre-
know. Just Walk On By, Wait on the cor-ner,
tend. I love you, but we're stran-gers when we meet. Just Walk On meet.

You Gave Me A Mountain

Words and Music by
MARTY ROBBINS

C Am

1. Born in the heat of the des - crt, My
(2.) wom - an got tired of the hard-ships, —

Dm7 G7 C Am

moth - er died giv - in' me life; De - prived of the love of a fa - ther,
Tired of the grief and the strife; So tired of work - in' for noth - in',

Dm7 G7 C

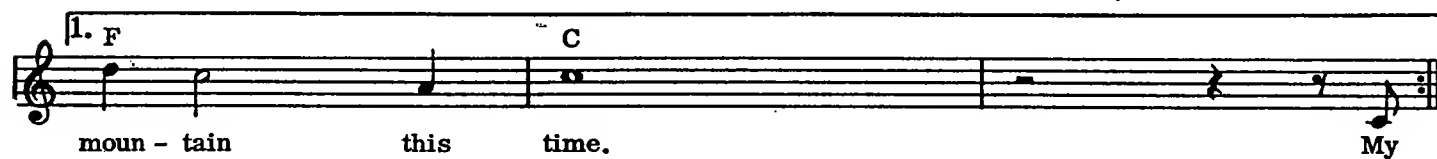
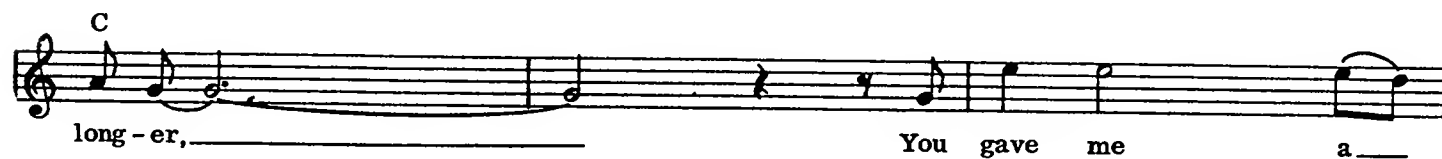
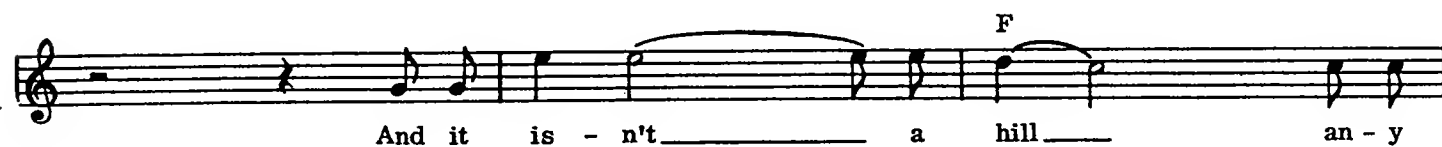
Blamed for the loss of his wife. You know, Lord, I've been in a
Tired of be - in' my wife. — She took my one ray of

Am7 F G7 C Am

pris - on, For some - thing that I've nev - er done; It's been one hill aft - er an -
sun - shine, — She took my pride and my joy; — She took my rea - son for

Em F Dm7 G7

oth - er, But I've climbed them all one by one. But }
liv - ing, — She took my small ba - by boy. So }



As Recorded by THE CARPENTERS on A & M Records
FOR ALL WE KNOW
 From the Motion Picture "LOVERS AND OTHER STRANGERS"

Lyric by
 ROBB WILSON
 and ARTHUR JAMES

Music by
 FRED KARLIN

Moderato — with a light beat

4

2-5 3 2 1

2-5 R.H. 3 2 1

p *p* *p* *p* *p*

p *E9* *E7* *G6*

Love, _____ look at the two of us, _____ Stran - gers _____

E9 *Gm* *p* *F#m7* *Bm*

_____ in man - y ways. _____ We've got a

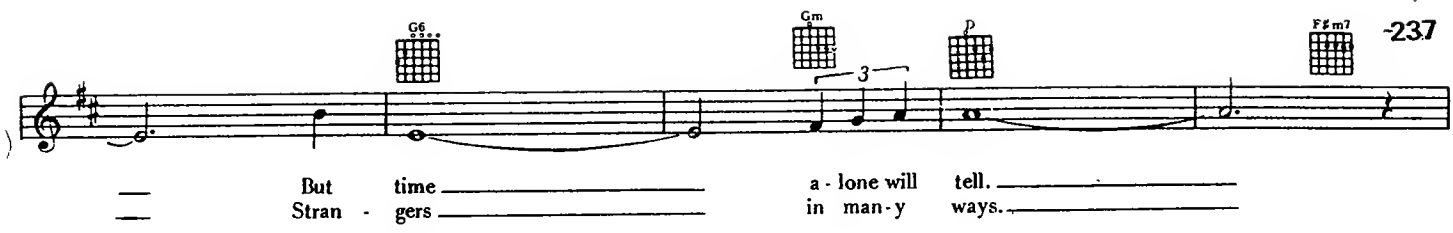
p *E7* *Ama7* *Dma7*

life - time_ to share. So much to say _____ And as we

Gma7 *A7 (sus)* *p* *E9* *E7*

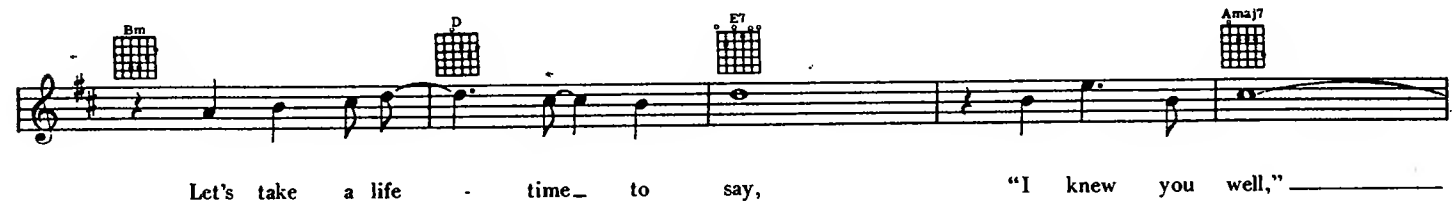
go _____ from day to day, _____ I'll feel you close to me, _____
 two of us _____

G6 Gm p F#m7



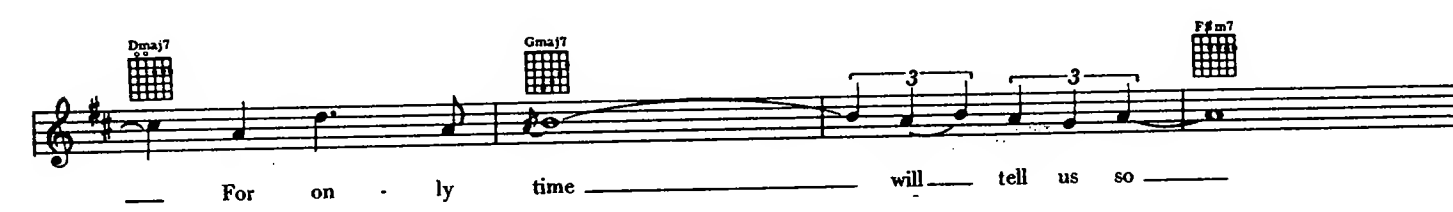
But time _____ a lone will tell. _____
Stran - gers _____ in man-y ways. _____

Bm D E7 Amaj7



Let's take a life - time_ to say, "I knew you well," _____

Dmaj7 Gmaj7 F#m7



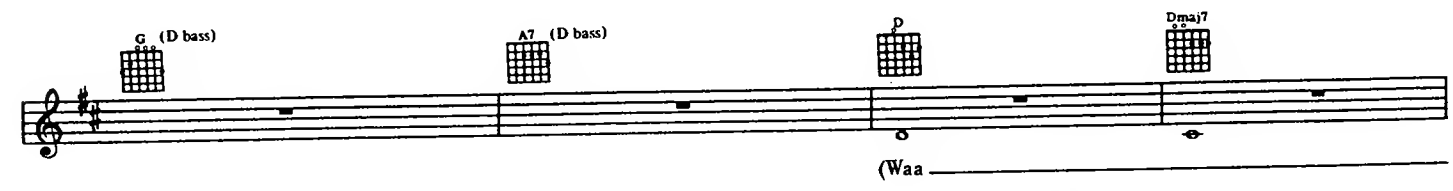
For on - ly time _____ will tell us so _____

Bm Bm7 Gmaj7 A7 (sus) A9 p A (D bass)



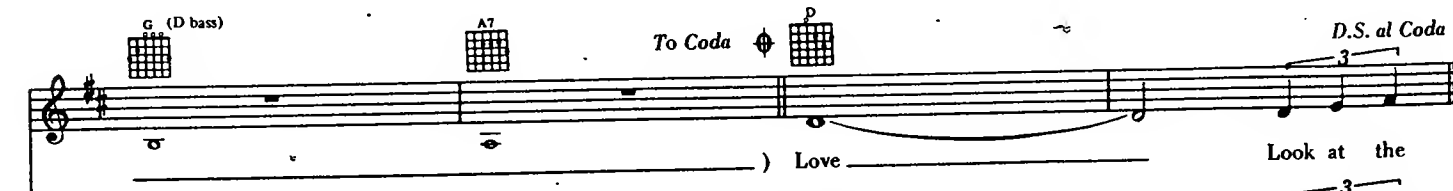
And love may grow FOR ALL_ WE KNOW.

G (D bass) A7 (D bass) p Dmaj7



(Waa _____

G (D bass) A7 To Coda p D.S. al Coda

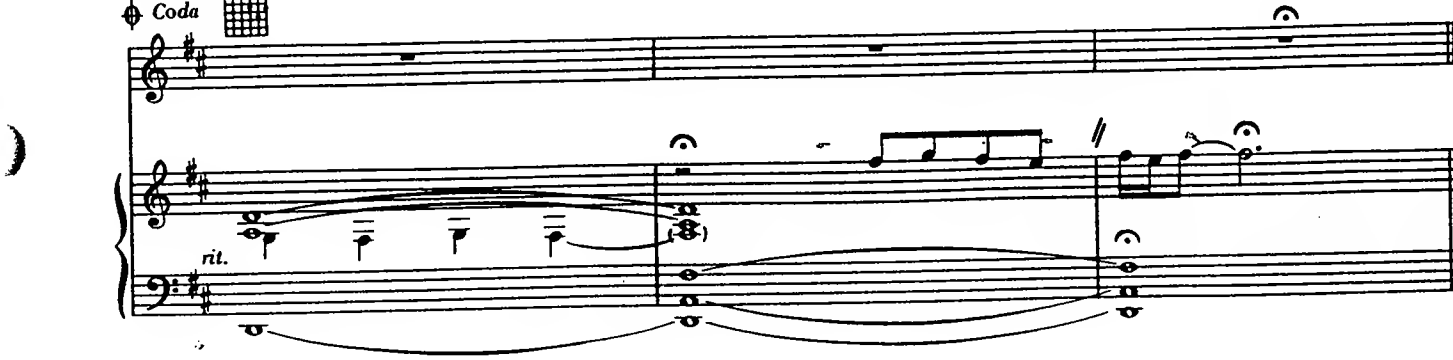


) Love _____ Look at the

p Coda



rit.



A NEW MUSICAL

Promises, Promises

From the Broadway Musical "PROMISES, PROMISES"

BURT BACHARACH

G A(G) F#m7 C D(C)

PROM-IS-ES, PROM-IS-ES, I'm all through with PROM-IS-ES, PROM-IS-ES,
PROM-IS-ES, PROM-IS-ES, this is where those PROM-IS-ES, PROM-IS-ES,

Bm7 Am7 Am7

now! I don't know how I got the nerve
end! I won't pre - tend that what was wrong

D11 Gmaj7 Cmaj7 Fmaj7 (add6)

— to walk out. If I shout, re - mem - ber
— can be right. Ev - 'ry night I'll sleep now,

Cmaj7 Fmaj7 (add6) Bbmaj7

I feel free. Now I can look at my -
no more lies. Things that I prom - ised my -

B \flat 9(#11) Am7 D \flat

self _____ and be proud, _____ I'm laugh-ing out
 self _____ fell a - part, _____ But I found my

1. 2.

Gmaj9

loud! _____ Oh,
 heart. _____

G A(G) C D(C) Bm7

Prom-is - es, their kind of prom-is - es can just de-stroy your life. _____ Oh,

G A(G) C D(C) Bm7

prom-is - es, those kind of prom-is - es take all the joy from life! _____ Oh,

G A(G) C D(C) D(C)

PROM-IS - ES, PROM-IS - ES, my kind of prom - is - es _____

(tacet) Gmaj7 G \flat 9 F \sharp (G) F \sharp (D) F \sharp (G)

Can lead to joy and hope and love, _____ Yes,

Bmaj7 B \flat Bmaj7 B \flat Bmaj7 Gmaj9 Gmaj7 Gmaj9 Gmaj7 G

love. _____

"HARPER VALLEY P.T.A."

Words and Music by TOM T. HALL



1. I want to tell you all a stor-y 'bout a Har-per Val - ley wid-owed wife _____
2. note said, "Mis-ses John-son, you're wear-ing your dres-ses way too high;
3. hap-pened that the P. T. A. was gon-na meet that ver-y af - ter - noon;



Who had a teen-age daugh - ter who at - tend - ed, Har - per Val - ley Jun - ior
It's _____ re - port - ed you've been drink-ing and a - run - nin' 'round with men and go - ing
They _____ were sure sur - prised when Mis - ses John - son wore her mi - ni - skirt in - to the



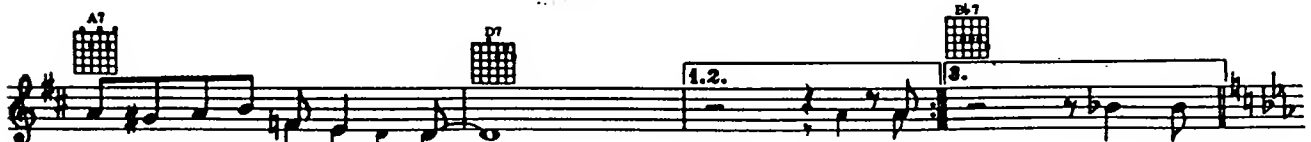
high.
wild:
room.

Well her daugh-ter came home _____ one af - ter - noon, and did - n't ev - en stop to
And we don't be-lieve you ought to be a - bring-ing up your lit - tle girl this
And as she walked up to the black-board, I still re-call the words she had to



play;
way."
say;

She said, "Mom, I got _____ a note _____ here from the
It was signed by the sec - re - tar - y,
She said, "I'd like to ad - dress this meet-ing



Har - per Val - ley P. T. A. "
Har - per Val - ley P. T. A. "
of the Har - per Val - ley P. T. A. "

2. The
3. Well, it

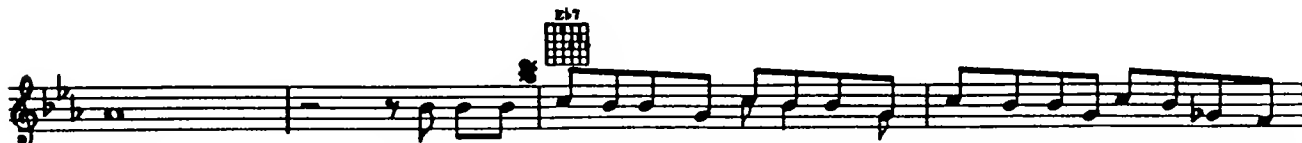
Well there's



Bob - by Tay-lor, sit - tin there, and sev - en times he's asked me for a date;
Har - per could-n't be here 'cause he stayed too long at Kel - ly's Bar a - gain,



Miss-es Tay-lor sure seems _____ to use _____ a lot of ice _____ when - ev - er he's a -
And if you smell Shir - ley Tomp-son's breath, you'll find she's had a lit - tle nip of



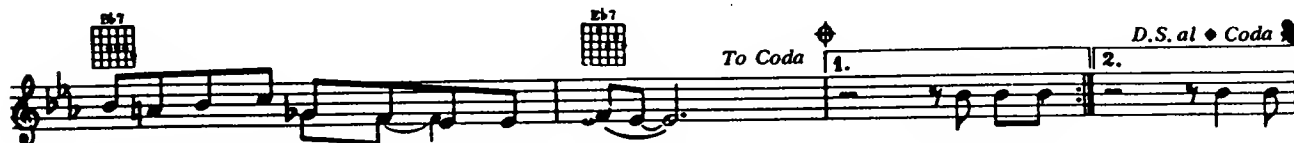
way."
gin."

"And Mis-ter Bak-er, can you tell us why your sec - re - tar-y had to leave this
"Then you have the nerve to tell me _____ you think that as a moth-er I'm not
3. would-n't put you on 'be - cause it real - ly did, it hap-pened just this



town,
fit,
way,

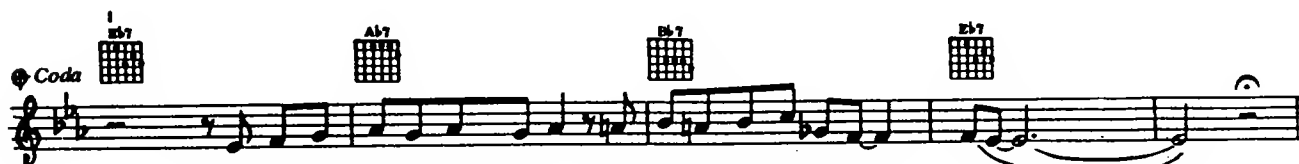
And should-n't wid - ow Jones be told to keep her
Well, this is just a lit - tle Pey - ton Place, and
The day my Ma - ma socked it to



win-dow shades all pulled com-plete - ly down?"
you're all Har - per Val - ley hyp - o - crites."
Har-per Val - ley P. T. _____ A. _____

2. Well, Mis-ter

3. No, I



The day my Ma-ma socked it to the Har-per Val-ley P. T. _____ A. _____

THE GIRL FROM IPANEMA

(Garôta De Ipanema)

Key of F (Bb-C)

Music by ANTONIO CARLOS JOBIM
 English Words by NORMAN GIMBEL
 Original Words by VINICIUS DE MORAES

Moderate

Refrain *Fmaj.7

Tall and tan and young— and {love - ly, THE GIRL—} FROM I - PA - NE -
 {hand - some, the boy—}

G7 MA goes walk - ing, and when— {she pass - es, each one— she} pass - es goes
 {he pass - es, each girl— he}

Fmaj.7 Gb9 Fmaj.7
 "a-a-h!" When {she walks she's} like
 {he walks he's}

Fmaj.7 G7
 — a sam - ba that swings so cool and sways— so gen - tle, that when —

Gm7 Gb7 Fmaj.7
 — {she pass - es, each one — she} pass - es goes "a - a - h!"
 {he pass - es, each girl — he}

Fmaj.7 Gbmaj.7 Cb9
 — Oh, — but I watch {her} so sad - ly.
 {him}

Cb9 F#m7 D9
 — How — can I tell {her} I love {her?}
 {him} {him?}

D9 Gm7 Eb9
 — Yes, — I would give my heart glad - ly, —

Ebm7 Am7 D7(b9)
 — But each day when {she} walks to the sea, {she}
 {he} {he}

looks straight a - head not at me. Tall and tan and young —

— and love - ly, THE GIRL — FROM I - PA - NE - MA goes walk - ing, and when —

— {she} pass - es I smile, — but {she} does - n't see.

1. Gb7. 2. Gb7. Fmaj.7

{She} just does - n't see.

No, {she} does - n't see.

MAKE IT EASY ON YOURSELF

HAL DAVID & BURT F. BACHARACH

MAKE IT EASY ON YOURSELF

Chorus

1. If you real-ly love (him) and there's noth-ing I can do, don't
If the way I hold you can't com-pare with (his) her ca - reas, no

2. try to spare my feel-ings, just tell me that we're through; And Make It
words of con - so - la - tion will make me miss you less. My dar - ling.

1. Eas - y On Your-self, Make It Ess - y On Your-self 'cause
if this is good-bye, I just know I'm gon - na cry so.

2. break-ing up is so ver-y hard to do. And fore you start cry-in'

run to (him) be- too; And Make It Eas - y On Your-self, Make It

run to (her) too; And Make It Eas - y On Your-self, Make It

Eas - y On Your-self 'cause break-ing up is so ver-y hard to

do. Whoa-o - o - o oh oh

Red Roses For A Blue Lady

Moderato

Words and Music by
SID TEPPER
and ROY C. BENNETT

VERSE-Freely

It hap-pened in a flow-er shop just the oth-er day, When I went to
or - der a bou - quet. I walked up to the flo-rist but be -
fore I could be - gin, A man rushed in and then I heard him say: _____

CHORUS-Moderato

I want some RED ROS-ES FOR A BLUE LA-DY, Mis-ter Flo-rist,
take my or - der, please, _____ We had a sil - ly quar-rel the oth - er day, -
_____ Hope these pret-ty flow-ers chase her blues a - way. - Wrap up some RED
ROS-ES FOR A BLUE LA-DY, Send them to the sweet-est gal in town _____
_____ And if they do the trick, I'll hur - ry back to pick Your
best white or-chid for her wed-ding gown. I want some gown. _____

KING OF THE ROAD

By
ROGER MILLER

Moderately Slow

Trail-er for sale or rent; Rooms to let fifty cents;
 Third box car, mid-night train; Des-ti-nation Ban-gor, Maine.
 Trail-er for sale or rent; Rooms to let fifty cents.

No phone, no pool, no pets; I ain't got no ci-ga-rettes. Ah, but
 Old worn out suit and shoes; I don't pay no un-ion dues. I smoke
 No phone, no pool, no pets; I ain't got no ci-ga-rettes. Ah, but

two hours of push-ing broom_ buys a eight_ by twelve four-bit room.
 old sto-gies I have found, Short_ but not too big a-round. I'm a man of
 two hours of push-ing broom_ buys a eight_ by twelve four-bit room.

means by no means. King_ Of The Road. Road. I know road.

ev-er-y en-gi-neer on ev-er-y train, All of the chil-dren and all of their names_ And

ev-er-y hand-out in ev-er-y town, And ev-ry lock that ain't locked when no one's a-round. 3. I sing

1. Traller for sale or rent; Rooms to let, fifty cents; No phone, no pool, no pets; I ain't got no cigarettes.

Ah, but two hours of pushing broom Buys a eight by twelve four-bit room. I'm a man of means by no means,

King of the road. 2. Third box car, midnight train; Destination Bangor, Maine. Old worn out suit and shoes;

I don't pay no union dues. I smoke old stogies I have found, Short but not too big around.

I'm a man of means by no means, King of the road. I know every engineer on every train,

All of the children and all of their names, And every handout in every town

And ev'ry lock that ain't locked when no one's around. 3. I sing Traller etc. (Repeat Verse 1.)

MY WAY

Words by
PAUL ANKA
Original French Lyric by Gilles Thibault
Moderately slow

Music by
J. REVAUX
and C. FRANCOIS

And now the end is near, and so I face the fin- al
(Re-) grets, I've had a few, but then a - gain, too few to

cur - tain, My friend, I'll say it clear, I'll state my
men - tion, I did what I had to do, and saw it

case, of which I'm cer - tain. I've lived a life that's full, I trav-eled
thru with-out ex-emp-tion, I planned each chart-ered course, each care-ful

each and ev-'ry high-way, And more, much more than this, I did it
step a - long the by - way, And more, much more than this, I did it

1. F6 C 2. F6 C
My Way. Re- My Way. Yes, there were

C C7 F
times, I'm sure you knew, when I bit off more than I could chew, But thru it

Dm7 G7 Em7 Am
all, when there was doubt, I ate it up, and spit it out. I faced it

Dm7 G7 C
all, and I stood tall, and did it My Way. I've

C Em Gm6 A7
loved, I've laughed and cried, I've had my fill, my share of los - ing, And

Dm Dm7 G7 C
 now, as tears sub-side, I find it all so a-mus-ing. To
 C7 F Fm
 think I did all that, and may I say, "Not in a shy way." Oh,
 C G7 F6 C 3
 no, oh no, not me, I did it My Way. For what is a
 C C7 F
 man, what has he got, if not him-self, then he has not to say the
 Dm7 G7 Em7 Am
 things he tru-ly feels, And not the words of one who kneels. The rec-ord
 Dm7 G7 C
 shows I took the blows, and did it My Way.

The Street Of Dreams

Bb7 Bb9 Ebmaj7 Eb6 Bb dim
 Love laughs at a king, Kings don't mean a thing, On the STREET OF DREAMS.
 Bb7 Bb9 Eb9 Eb7
 Dreams bro-ken in two can be made like new, On the STREET OF DREAMS.
 Eb Abm6 Eb Db-7 C+ C+ C7 3
 Gold, sil-ver and gold, All you can hold is in the moon-beams; Poor, no one is
 F+5 F7 Bb7 Bb7+ Eb
 (Musical notation continues)

KNOCK THREE TIMES

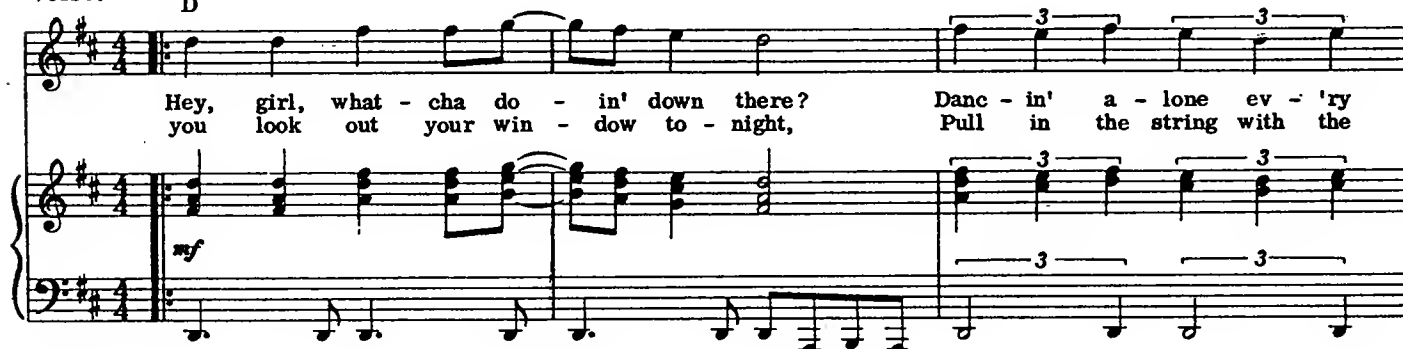
Words and Music by
IRWIN LEVINE and
L. RUSSELL BROWN

Moderately



Verse:

D



A7



D



Chorus:

249

Oh, my dar - lin', Knock Three Times on the ceil - ing if you want me;—

f

G D

Twice on the pipe if the an - swer is

A7

3 3

3 3

no, Oh, my sweet-ness, (Knock) means you'll meet me in the

D D7 G

hall - way;— Twice on the pipe

D A7

means you ain't gon - na show.

Dmaj7 D

1. G A7 2. D.S. and fade

2. If Oh, my dar - lin'

f

D.S. and fade

SPINNING WHEEL

Words and Music by
DAVID C. THOMAS

Moderately slow, with a beat

What goes up must come down, Spin - ning Wheel

got to go 'round. Talk - in' 'bout your trou - bles, it's a cry - in' sin, —

Ride a paint - ed po - ny, let the Spin - ning Wheel spin.

You got no mon - ey, you got no home, — Spin - ning Wheel

all a - lone, — Talk - in' 'bout your trou - bles and you, you nev - er learn, —

Ride a paint - ed po - ny, let the Spin - ning Wheel turn.

Did you find your di - rect - ing sign — on the straight and nar - row high -

way, — Would you mind — a re - flect - ing sign? — Just

let it shine — with - in your mind, — and show you — the

col - ors — that are real, —

Some - one is wait - ing just for you, —

E7 A7 D7 G E7 A7

Spin-ning Wheel spin-ning true, — Drop all your trou-bles by the

D7 G D7 N.C.

riv - er side, — Catch a paint - ed po - ny on the

D7(+9) N.C. *Fade out* E7 A7 D7 G

Spin - ning Wheel — ride.

RELEASE ME

F Fdim Bb6 F F7 Bb

1. Please Re - lease Me, let me go, —
 2. I have found a new love dear, —
 3. Please Re - lease Me, can't you see, —

C7 Gm C7

For I don't love you an - y -
 And I will al - ways want her
 You'd be a fool to cling to

F C7 F Fdim Bb6 F F7

more. — To waste our lives would be a
 near. — Her lips are warm while yours are
 me. — To live a lie would bring us

Bb F C7

sin, — Re - lease Me and let me love a -
 cold, — Re - lease Me my dar - ling, let me
 pain, — So Re - lease Me and let me love a -

1. 2. 3.

F C7 F Bb F

gain.
 go. gain. —

RECORDED BY THE ASSOCIATION ON WARNER BROS. RECORDS

CHERISH

F9 Eb9
Moderately, with a subdued feeling throughout F9

Words and Music by
Eb9 TERRY KIRKMAN

F Gm7 Eb Gm7

1, 3. Cher-ish is the word I use to de-scribe all the
2. Per-ish is the word that more than ap-plies to the

F Gm7 Eb Gm7

feel-ing that I have hid-ing here for you in-side. You don't know
hope in my heart each time I re-a-lize That I am

Am Bb Am

how man-y times I've wished that I had told you, You don't know how man-y times I've wished that I could
not gon-na be the one to share your dreams, That I am not gon-na be the one to share your

Bb Am Bb Am Gm

hold you, You don't know how man-y times I've wished that I could mold you in-to some-one who could
schemes, That I am not gon-na be the one to share what seems to be the life that you could

Bb

1. C 2. C

cher-ish me as much as I cher-ish you. yours. Oh, I'm be-
cher-ish as much as I do

Gm C Am E

gin-ning to think that man has nev-er found the words that could make you want me. That have the

C F Dm7 Bb Gm

right a-mount of let-ters, just the right sound, that could make you hear make you see that you are

Eb C (No Chord) F C

driv-ing me out of my mind. Oh, I could say I need you, but then you'd re-a-lize that I
(Girl Lyric) If I just say I need you, Oh then you'll re-a-lize that I

Cm D9 Bb maj7 C7

want you. Just like a thou-sand oth-er guys who'd say they loved you with all the rest of their lies, when all they,
want you. And I could nev-er dis-guise that I loved you when ev-ry nerve in me cries out for the,

Dm Bb Gm7 Eb6 C D.S. al Coda

want-ed was to touch your face, your hands and gaze in-to your eyes.
mo-ment that you'll touch my face, my hands and look in-to my eyes.

Cherish me as much as I cherish you. And I do cherish you. And I do cherish you. Cherish is the word.

Chords: Eb, C, F, Bb, C, F, Bb, C, F, Bb, C, F6(9)

Pretend

Moderately slow

Pre-tend you're hap - py when you're blue, It is - n't ver - y hard to do,
Re - mem - ber, an - y one can dream, And noth - ing's bad as it may seem

And you'll find hap - pi - ness with - out an end, When ev - er you pre - tend,
The Lit - tle things you have - n't got, could be a lot, if you'd pre - tend,

pre - tend, You'll find a love you can share, One you can call all your own,
Just close your eyes she'll be there, You'll nev - er be a - lone.

And if you sing this mel - o - dy, You'll be pre - tend - ing just like me.
The world is mine, it can be yours, my friend, so why don't you pre - tend.

Chords: C, G7, C, Em, F, C dim, C, Am6, E7, Em, C dim, G7, C, G7, C

Leaving On A Jet Plane

Words and Music by
JOHN DENVER

Verse

D11 Moderately G

1. All my bags are packed, I'm read-y to go, I'm stand - ing here — out -
 2. (There's so) man - y times I've let you down; So man - y times I've
 3. () Now the time has come to leave you, one more time let

C G C

side your door, — I hate to wake — you up to say — good -
 played a - round, — I tell you now — they don't mean — a —
 me kiss you, — Then close your eyes, — I'll be on — my —

D7 D11 G

bye. But the dawn is break - in'. it's
 thing. Ev - 'ry place I go — I'll
 way. Dream a - bout — the

C G C

car - ly morn. — The tax - i's wait - in' he's blow - in' his horn. — Al -
 think of you. — Ev - ry song I sing — I'll sing for you. — When
 days to come. — When I won't have — to leave a - lone, — A -

G C D

read - y I'm so lone - some I — could — die. —
 I come back I'll } bring your wed - ding — ring. —
 bout the times — I } wear won't have — to — say. —

Chorus

G C G

So kiss me and smile for me. — Tell me that — you'll

C G Am D7

wait for me. — Hold me like — you'll nev - er let me go. —

G C G

'Cause I'm Leav - in' On A Jet Plane, — Don't know when

C D7 G C

I'll be back — a - gain. Oh' babe, I hate — to —

1. 2. D7 D11 3. D7

go. — 2. There's so go. — 'Cause I'm
Repeat and fade

G C G C D7

Leav - in' On A Jet — Plane, Don't know when I'll be back — a - gain.

JEAN

(Main Theme)

Words and Music by
ROD MCKUEN

Moderately

JEAN, JEAN, ros-es are red, All the leaves have gone green, —

And the clouds are so low, you can touch them and so Come out to the

mead-ow, JEAN. JEAN, JEAN, you're young and a-live,

Come out of your half-dreamed dream; — And run, if you will, to the

top of the hill, O-pen your arms, bon-nie JEAN. — Till the

sheep in the val-ley come home my way, Till the stars fall a-

round me and find me a-lone, When the sun comes a-sing-in',

I'll still be wait-in'. JEAN, JEAN, the ros-es are

red, All the leaves have gone green. — And the

hills are a-blaze with the moon's yel-low haze, Come in-to my

arms, bon-nie JEAN. Till the JEAN.

Once Upon A Time

From the Broadway Production "ALL AMERICAN"

Refrain ^{*Bb} ^{Bbmaj7} ^{Bb6} ^{Bbmaj7} ^{Gm}

ONCE UP-ON A TIME _____ a girl with moon-light in her eyes _____

^{Ebmaj7} ^{Bb} ^{Bbmaj7} ^{El} ^{Bb}

Put her hand in mine _____ and said she loved me _____

^{Fb} ^{Cm7} ^{F7} ^{Gm} ^{El} ^{F7}

so. _____ But that was ONCE UP-ON A TIME, _____ ver-y long a-

^{Bb} ^{Bbmaj7} ^{Cm7} ^{F7} ^{Bb} ^{Bbmaj7}

go. _____ Once up - on a hill _____

^{Bb6} ^{Bbmaj7} ^{Gm}

we sat be - neath a wil-low tree, _____

^{Ebmaj7} ^{Bb} ^{Bbmaj7} ^{Fb} ^{Bb} ^{El}

Count-ing all the stars _____ and wait-ing for the dawn; _____

^{Cm7} ^{F7} ^{Gm} ^{El} ^{F7} ^{Bb} ^{Bbmaj7}

But that was ONCE UP-ON A TIME, _____ Now the tree is gone. _____

^{Bb6} ^{Bbmaj7} ^{A little faster} ^{Cm7} ^{F7} ^{Bbmaj7} ^{Bb6} ^{Cm7} ^{F7} ^{Bbmaj7} ^{Bb6}

How the breeze ruf - fled through her hair, _____

^{Am} ^{D7} ^{Gm} ^{C7} ^{F7} ^{Bb}

How we al-ways laughed as tho' to - mor-row was - n't there; _____ We were young and _____

^{P.} ^{Bb} ^{Gm7} ^{C7} ^{F7} ^{Bb} ^{Bbmaj7}

did - nt have a care. _____ Where did it go? _____ ONCE UP-ON A TIME _____

^{Bb} ^{Bbmaj7} ^{Gm} ^{Ebmaj7} ^{Bb}

the world was sweet-er than we knew. _____ Ev-'ry-thing was ours, _____

^{Bbmaj7} ^{Bb7} ^{El} ^{Cm7} ^{F7} ^{Gm} ^{Ebmaj7}

How hap-py we were then; _____ But some-how ONCE UP-ON A TIME _____

^{Cm7} ^{F7} ^{Bb} ^{Bbmaj7} ^{Cm7} ^{F7} ^{Bb} ^{Bbmaj7} ^{Bb6} ^{Bb}

nev-er comes a-gain. _____

From THE SONGS OF THE SINGING NUN

DOMINIQUE

English lyrics by
NOËL REGNEYBy
SOEUR SOURIRE, O. P.

CHORUS

(English) Do - mi - ni - que, ni - que, nique, o - ver the
(French) Do - mi - ni - que, ni - que, ni - que S'en al-

land he plods a - long, And sings a lit - tle
lait tout sim - ple - ment, Rou - tier pau - vreet chan-

song; Nev - er ask - ing for re - ward, He just
tant En - tous che - mins, en - tous lieux, Il ne

talks a - bout the Lord, He just talks a - bout the Lord.
parle que du bon Dieu, Il ne parle que du bon Dieu.

NO ARMS CAN EVER HOLD YOU

(Like These Arms Of Mine)

By
ART CRAFER
and JIMMY NEUB

Slow, with feeling

No arms can ev - er hold you like these arms of mine, No heart can ev - er

love you like this heart of mine. My dreams can all come true if you'll

care for me, This love that I feel for you was just meant to be.

No lips can ev - er kiss you like these lips of mine, No one can ev - er

of - fer what I of - fer you. My heart, my love are yours 'til the end of time.

No arms can ev - er hold you like these arms of mine. mine.

A WALK IN THE BLACK FOREST

Medium Bounce tempo

By HORST JANKOWSKI

Chords and Fingerings:

- F** (Finger 1)
- D7** (Finger 1)
- Gm** (Finger 1)
- C7** (Finger 1)
- Am7b5** (Finger 1)
- D7b9** (Finger 1)
- Gm7b5** (Finger 1)
- C7b9** (Finger 1)
- D7** (Finger 1)
- Gm** (Finger 1)
- C7** (Finger 1)
- F** (Finger 1)
- Em7** (Finger 1)
- A7** (Finger 1)
- Dm(add4)** (Finger 1)
- F6** (Finger 1)
- Bb9** (Finger 1)
- A7** (Finger 1)
- Am7b5** (Finger 1)
- Cm7** (Finger 1)
- D7b9** (Finger 1)
- G7** (Finger 1)
- C7** (Finger 1)
- F** (Finger 1)
- D7** (Finger 1)
- Gm** (Finger 1)
- C7** (Finger 1)
- Am7b5** (Finger 1)
- D7+5** (Finger 1)
- Gm7** (Finger 1)
- C7** (Finger 1)
- 1. F** (Finger 1)
- 2. F** (Finger 1)

Other markings:

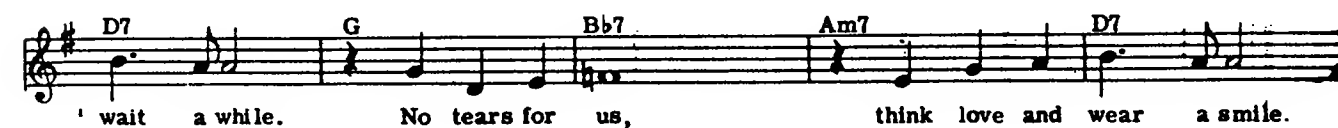
- lightly*
- 4fr*
- 1. F*
- 2. F*

OUR DAY WILL COME

Words by
BOB HILLIARD

Music by
MORT GARSON

Slowly, with expression



Our Winter Love

Lyric by BOB TUBERT

Music by JOHNNY COWELL

Love Ice born cold in win-ter time. Warm's brought this heart of me chill-ing

mine fears with danc-ing fire, of sweet de- How could I

sire, guess We found OUR WIN-TER LOVE. we'd find OUR WIN-TER

LOVE. Now, now the world is

warm, warm Through cold-est storms we found the

fire, of sweet de- sire. We found OUR WIN-TER

LOVE.

Chords: F, Gm7, Am, Bb, Fmaj7, Gm11, Am7, Bbmaj7, Am, Gm11, Fmaj7, Bb6, Fmaj7, Bb6, F, Gm7, Am, Bb, Fmaj7, Gm11, Am7, Bbmaj7, Am, Gm11, Fmaj7, Bb6, Fmaj7, Bb6, Fmaj7, Bb6, Fmaj7.

MIDNIGHT IN MOSCOW

(Moscovian Nights)

New Music and Arrangement by
KENNY BALL (PRS) and
JAN BURGERS (BUMA)

Based on a song by
V. SOLOVIEV-SEDOY and
M. MATUSOVSKY

Chords: Dm, F6, Gm, Dm, A7, Dm, Gm, C7, F, Bb, C7, F, E7, A, Dm, Dm, Gm, Gm6, Dm, A7, Dm, E7, A, Dm, Dm, Gm, Gm6, Dm, A7, Dm, A7, Em7, A7, Dm, A, Dm.

If I Ruled The World

Words by
LESLIE BRICUSSE

Music by
CYRIL ORNADEL

Refrain

Steady moderate tempo

1. If I ruled the world — ev-'ry day would be the first day of
I ruled the world — ev-'ry man would be as free as a

spring, — Ev-'ry heart would have a new song to sing — And we'd
bird, — Ev-'ry voice would be a voice to be heard. — Take my

sing of the joy ev-'ry morn - ing would bring. — 2. If
word we would treas-ure each day that oc -

curred. — My world — would be a beau-ti-ful place. Where we would

weave such won-der-ful dreams. — My world — would wear a

smile on its face — Like the man in the moon has when the moon

beams. If I ruled the world — ev-'ry man would say the

world was his friend, — There'd be hap-pi-ness that

no man could end, — No, my friend, not if

I ruled the world. — Ev-'ry head would be

held up high, _____ There'd be sun - shine in ev - 'ry - one's

sky _____ If the day ev - er dawned when

I ruled the world. _____

"Cinderella"

Impossible

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Refrain

1. Im - pos - si - ble For a plain yel - low pump-kin to be -
2. (It's) pos - si - ble For a plain yel - low pump-kin to be -

come a gold - en car - riage. Im - pos - si - ble For a
come a gold - en car - riage. It's pos - si - ble For a

plain coun - try bump - kin and a prince to join in mar - riage, And
plain coun - try bump - kin and a prince to join in mar - riage, And

four grey mice will nev - er be four white hors - es! _____ Such
four grey mice are eas - i - ly turned to hors - es! _____ Such

fol - de - rol and fid - dle - dy dee of course, is _____ im -
fol - de - rol and fid - dle - dy dee of course, is _____ quite

pos - si - ble! But the world is full of
 pos - si - ble! For the world is full of

za - nies and fools Who don't be - lieve in sen - si - ble
 za - nies and fools Who don't be - lieve in sen - si - ble

rules And won't be - lieve what sen - si - ble peo - ple
 rules And won't be - lieve what sen - si - ble peo - ple

say. And be - cause these daft and dew - y eyed dopes keep
 say. And be - cause these daft and dew - y eyed dopes keep

build - ing up im - pos - si - ble hopes, Im - pos - si - ble things are happ - 'ning
 build - ing up im - pos - si - ble hopes, Im - pos - si - ble things are happ - 'ning

ev - 'ry day.
 ev - 'ry day.

Im - pos - si - ble, Im - pos - si - ble,
 It's pos - si - ble! It's pos - si - ble!

Im - pos - si - ble, Im - pos - si - ble,
 It's pos - si - ble! It's pos - si - ble!

Im - pos - si - ble, Im - pos - si - ble,
 It's pos - si - ble! It's pos - si - ble!

Im - pos - si - ble, Im - pos - si - ble,
 It's pos - si - ble! It's

1. 2.

Im - pos - si - ble!
 It's pos - si - ble!

THE HAWAIIAN WEDDING SONG

KE KALI NEI AU

Key of C (B - F)

English Lyric by AL HOFFMAN - DICK MANNING

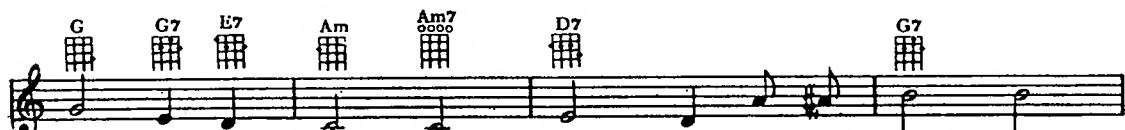
Hawaiian Lyric and Music by CHARLES E. KING

Tune Uke
G C E A

Slowly, with much warmth



This is the mo - ment I've wait - ed for. I can
Hawaiian f. B - i - a a - u ke ka - li nei A -
Lyric: 12. A he ha - li - a kai hi - ki mai No kuu



hear my heart sing - ing, Soon bells will be ring - ing.
iu lu i he - a ku - u a lo hu
lei o - na - o - na pulu - pe i ku u - a



This is the mo - ment of sweet "A lo - ha",
B - i - a a - u ke hu - li ne - i
Au - he - a o - e kai - ini u lo - ko



I will love you long - er than for - ev - er,
A lo - u - a o - e e ku i - po
Nu lo - ko a - e ka ma - na - o



Prom - ise me that you will leave me nev - er.
Mu - he ku i - i - ni a ka pu - u - wai.
Hu - e lu - ni a - na i kuu ki - no.



Here and now, dear, All my love I vow, dear,
U - a si - la pa - a ia me o - e
Ku - u pu - a ku - u lei ona - o - nu



Ah Prom - ise me that you will leave me nev - er,
Ko a - lo - ha ma - ka - mas e i - po
Au i kui a la - wa i - a no - i



Ah I will love you long - er than for - ev - er.
Ka - u ia e lo - i a - e no - i lu
Me ke a - la pu - a pi - ka - ke

F My dar - ling, D7
 No' ka i - ini
 O oe kuu pua

G7 My love.
 Wale no
 le hua

Now that we are one, Clouds won't hide the sun. Blue
 Now no ka i - ini A nou wa - le no A
 A o oe kuu pua kuu puu lei le - hua. A'u

C A7 D7 G7 C
 skies of Ha - wai - i smile on this, our wed - ding day. I
 o ko a - lo - hu ka'u e hi - i - po - i mau Na'u
 e li - a ma - u nei hoo - paa ta tho kea - loha. He

A7 D7 G7 C
 I do love you (opt.)
 do love you with all my heart. heart.
 oe na'u oe, e lei e lei, na'u oe e lei. lei.
 lei, he lei, oe na'u, oe na'u, he lei oe na'u. na'u.

SCOTCH AND SODA

Gm7 Eb9 F Am D7
 3 3 3 3
 Scotch and So-da, Mud in your eye, Ba-by, do I feel high, oh me,— oh
mf Dry Mar-tin-i, Jig-ger of gin, Oh, what a spell you've got me in,— oh

G7 Gm7 C7 1. Am7 Abm7 Gm7 A7 2. F9 Cm7 F9 F+
 my, Do— I feel high.
 my, Do— I feel

Bb 3 F Gm7 C7 F 4 G7
 2 5 2
 Peo-ple won't be - lieve me, They'll think that I'm just brag-ging, But I could feel— the

C7 Gm C7 Gm7 Eb9 3
 2
 way I do— And still be on the wa - gon.— All I need is one of your smiles,

F 2 1 Am7 D7 G7 Gm7 C7 Am 3 1
 Sun-shine of your eyes, oh me,— oh my, Do— I feel high-er than a kite can

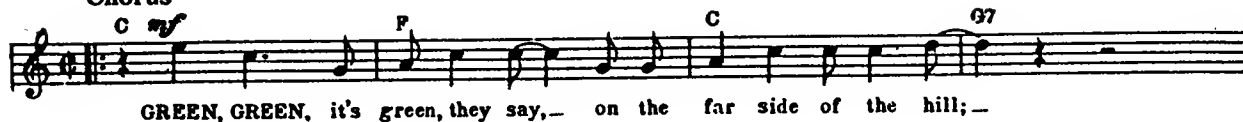
D7 4 Gm7 C7 Bb7 F Bbm 2 F
 fly!— Give me lov-in', ba - by, I feel high.

GREEN, GREEN

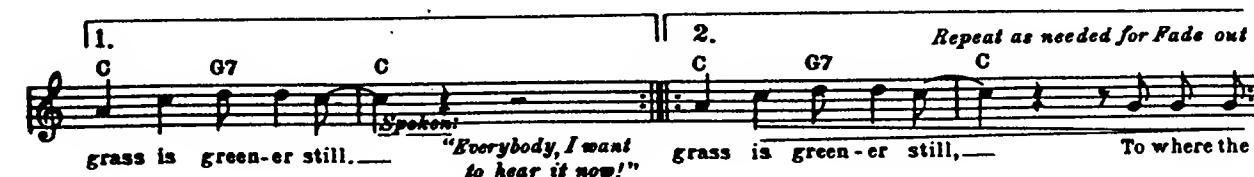
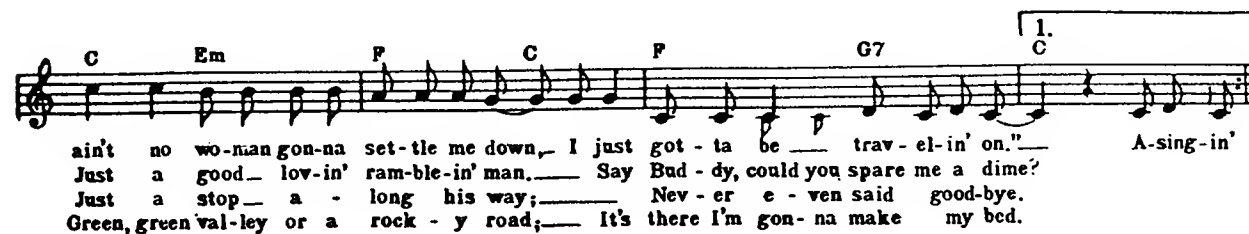
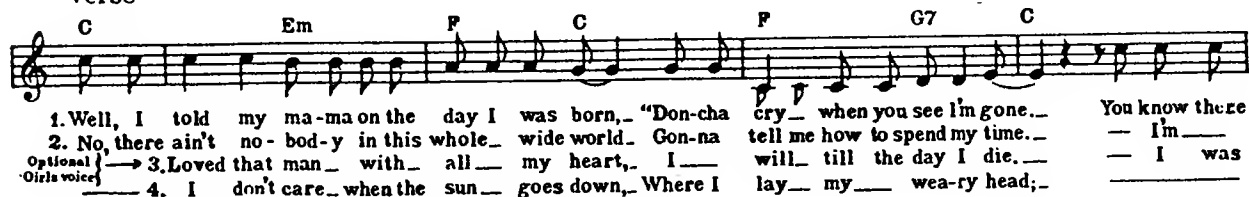
By BARRY McGUIRE
and RANDY SPARKS

With a Steady Beat

Chorus



Verse



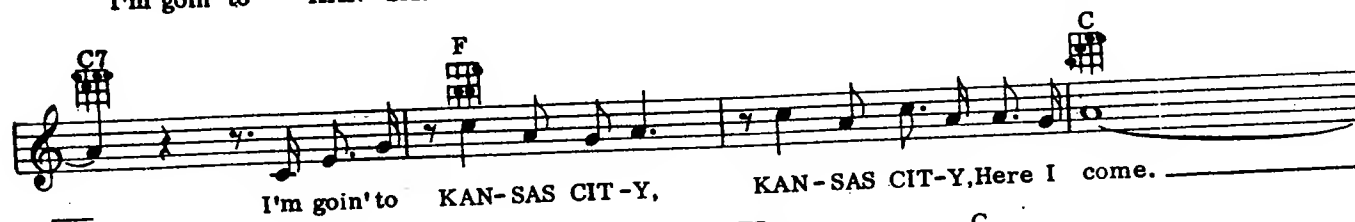
KANSAS CITY

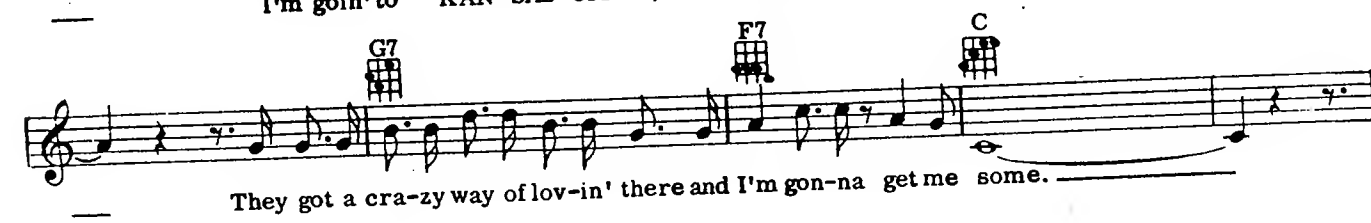
(Also known as K. C. LOVING)

By MIKE STOLLER
and JERRY LEIBER

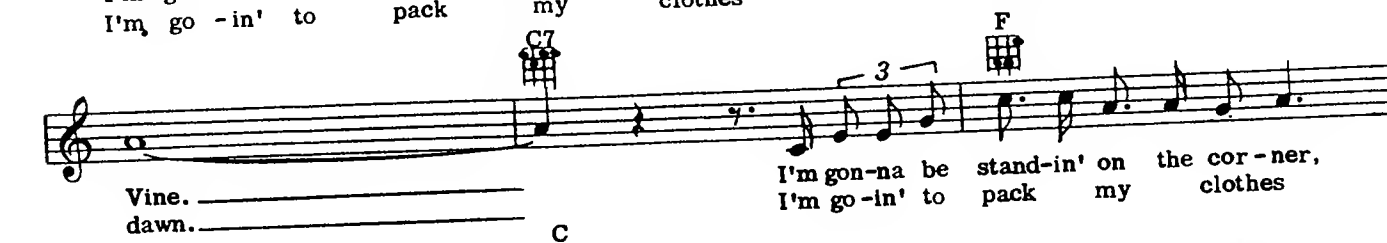
CHORUS

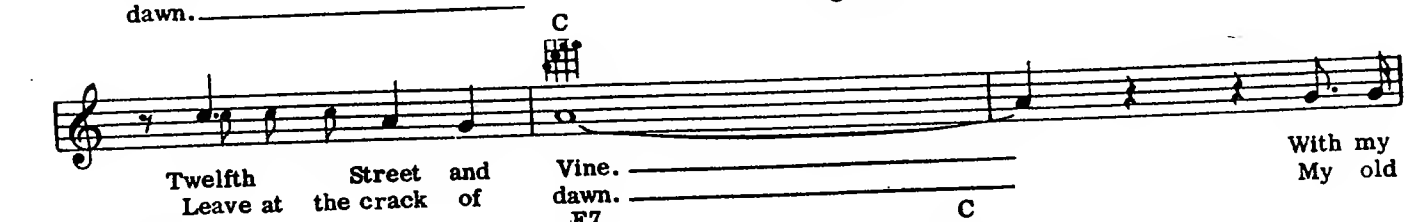

I'm goin' to KAN-SAS CIT-Y; KAN-SAS CIT - Y, Here I come.

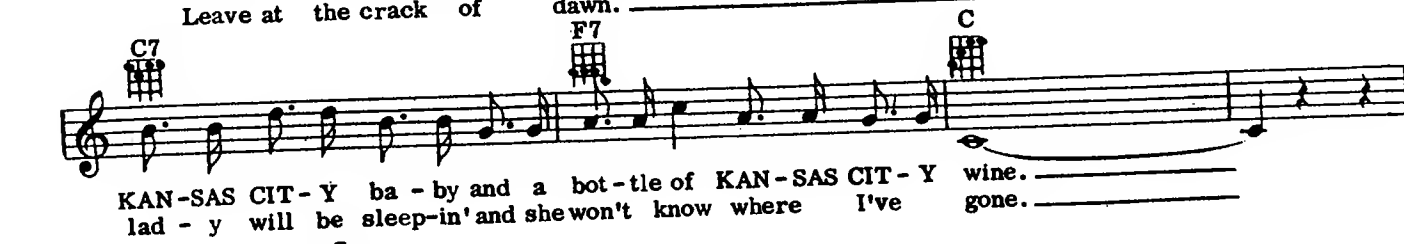

I'm goin' to KAN-SAS CIT-Y, KAN-SAS CIT-Y, Here I come.

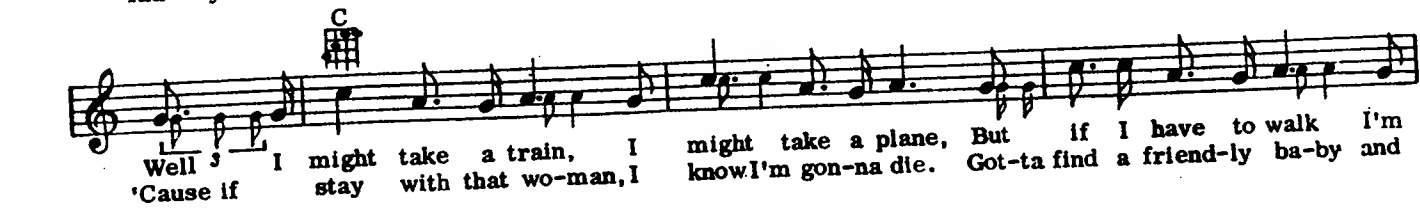

They got a cra-zy way of lov-in' there and I'm gon-na get me some.



I'm gon-na be stand-in' on the cor-ner, Twelfth Street and
I'm go-in' to pack my clothes Leave at the crack of


Vine. I'm gon-na be stand-in' on the cor-ner,
dawn. I'm go-in' to pack my clothes



Twelfth Street and Vine. With my
Leave at the crack of dawn. My old


KAN-SAS CIT-Y ba-by and a bot-tle of KAN-SAS CIT-Y wine.
lad-y will be sleep-in' and she won't know where I've gone.

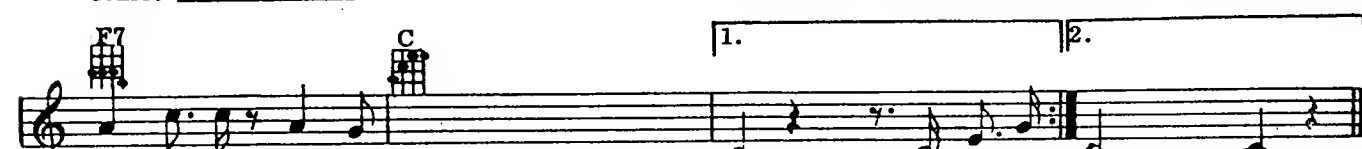

Well, I might take a train, I might take a plane, But if I have to walk I'm
'Cause if stay with that wo-man, I know I'm gon-na die. Got-ta find a friend-ly ba-by and



 go - in' just the same, I'm goin' to KAN - SAS CIT - Y, KAN - SAS CIT - Y, Here I
 that's the rea-son why I'm goin' to KAN - SAS CIT - Y, KAN - SAS CIT - Y, Here I



 come. _____ They got a cra - zy way of lov - in' there and
 come. _____ They got a cra - zy way of lov - in' there and



 I'm gon-na get me some. _____ 1. _____ 2. I'm goin' to _____
 I'm gon-na get me some. _____

A SWINGIN' SAFARI

By
BERT KAEMPFFERT

Moderato



G C G D7
 G C G D7
 G C G D7
 G C G D7
 G C G D7
 C G D7 G Fine G C
 G D7 G C G D7

Recorded by EDDY ARNOLD on RCA Victor records

Turn The World Around

Words and Music by
BEN PETERS

Moderately slow

Turn The World A-round the oth-er way.

Back it up and stop on yes-ter-day, Back to be-fore

that sil-ly fight, And give me a chance to make things right. I

said some things I did-n't mean to say, Things that I am sor-ry for to-day,

Down on my knees I beg you please to Turn The World A-round the oth-er

way. I nev-er real-ly want-ed us to break up, and I'm sor-ry for each tear-drop that you

cried. We need to give our hearts a chance to make up, and

dar-ling with you stand-ing by my side. We'll Turn The World A-round the oth-er

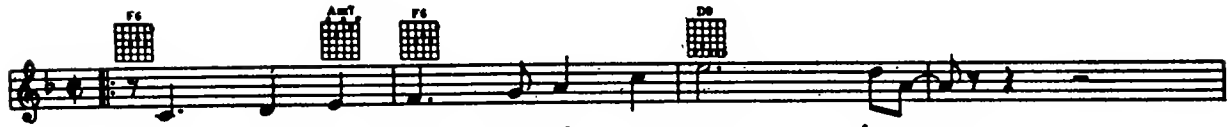
way, Back to where it start-ed yes-ter-day, Just take my hand

to-geth-er we can Turn The World A-round the oth-er way. way.

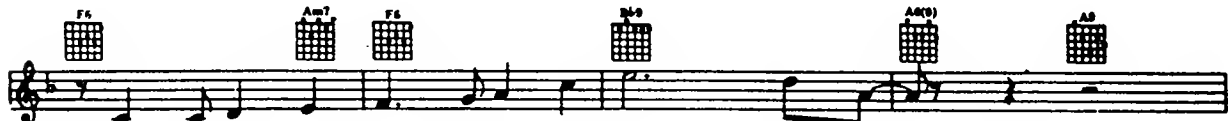
1. G C D7 2. G C G


Recorded By VIC DAMONE On RCA Victor Records
IT MAKES NO DIFFERENCE

By
 BERT KAEMPFFERT, HERBERT REHBEIN
 and MILT GABLER


 (optional) It makes no diff - 'rence if you care for me,____
 It makes no diff - 'rence if you win or lose,____



 I'll find some - bod - y else who cares,____
 But on - ly how you play the game,____

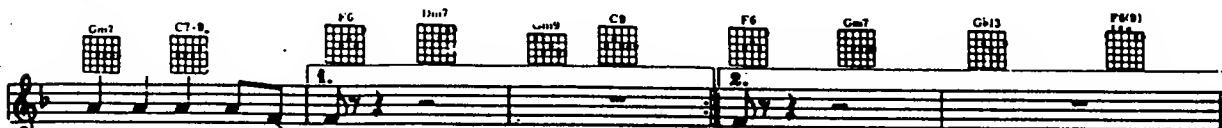

 There a - plen - ty fish left in the deep blue sea,____
 Don't come to me and try to cry the blues,____


 So don't put on such fan - cy airs,____
 Your kiss es just don't taste the same,____ You used to I'm glad I


 be my cling - ing vine____ You for me and me for you,____ But no you're
 found you out in time____ I was get - ting in too deep,____ To fall in


 not my Val - en - tine____ so good-bye, and so long,____ take a walk____ now I'm thru,____
 love is not a crime____ so there's no use in both____ of us les - ing our sleep____


 It makes no diff - 'rence if you care for me,____ I'll find some-


 bod - y else who cares,____

As Recorded By TRINI LOPEZ On Reprise Records

GONNA GET ALONG WITHOUT YA NOW

By
MILTON KELLE

Moderately, with a beat

The first staff of music is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Above the staff, there are six chord diagrams: F (F major), Abm (A-flat minor), Gm7 (G minor 7), C7 (C dominant 7), and F (F major). The diagrams are positioned above the notes: F above G, Abm above A, Gm7 above Bb, C7 above A, and F above G.

The first staff of music is in treble clef with a key signature of one flat (Bb). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note G4. This is followed by a half note G4, then a half note F4. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb3. The staff concludes with a quarter note A3 and a quarter note G3. Above the staff, four guitar chord diagrams are shown: Am (above the first measure), Am7 (above the second measure), Gm7 (above the third measure), C7 (above the fourth measure), and F (above the fifth measure).

The first staff of music is in treble clef, key of D major, and 4/4 time. It contains the first four measures of the song. Above the staff, four chord diagrams are provided: Fma7 (first measure), Dm (second measure), Gm7 (third measure), and C# (fourth measure). The melody consists of eighth and quarter notes, with some notes beamed together.

The first staff of music is in treble clef and 4/4 time. It begins with a G4 quarter note, followed by a half note chord of F#m7 (F#4, A4, C#5, E5). This is followed by a half note chord of Dm (D4, F4, A4). The melody continues with a half note G4, a half note F#4, a half note E4, and a half note D4. The staff ends with a half note chord of G#m7 (G#4, B4, D#5, F#5) and a half note chord of C#9 (C#4, E#4, G#4, B4, D#5, F#5).

The first staff of music is in treble clef and 2/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure of the staff contains a quarter note G4, a quarter note F4, and a quarter note E4. Above the staff, five chord diagrams are shown: F major (first measure), A minor (second measure), G minor 7 (third measure), C7 (fourth measure), and F major (fifth measure).

Am Dm Gm7 C9

D. S. al ♦ Coda

◆ Coda

F A m G 7 C 7 F

Repeat and fade

Wake The Town And Tell The People

Lyric by
SAMMY GALLOP

Tune Uke
G C E A

Music by
JERRY LIVINGSTON

Moderato

WAKE THE TOWN AND TELL THE PEO-PLE _____ Sing it to the moon a - bove, _____

_____ WAKE THE TOWN AND TELL THE PEO-PLE _____ tell 'em that we're so in love _____

_____ Let's be-gin the cel-e - bra - tion, _____ let's de-clare a hol-i - day _____

_____ Send a wed-ding in-vi - ta - tion _____ to the neigh-bors right a - way _____

_____ When you are close to me _____ and my heart is danc-ing with de - ligh. _____

_____ I want the world to see _____ heav - en in my arms to - night. _____

_____ Shout it from the high - est stee - ple _____ ring the bells the whole night through _____

_____ WAKE THE TOWN AND TELL THE PEO - PLE _____ Tell them I'm in love with _____

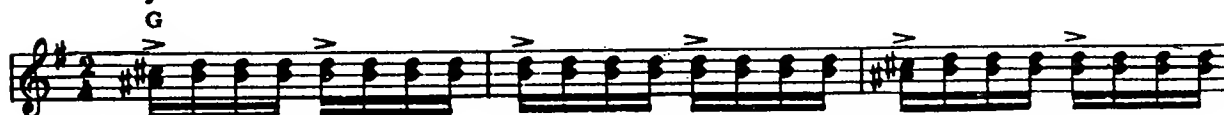
1. C C#dim Dm7 G7 2. C
you _____ WAKE THE TOWN AND TELL THE you. _____

From the Michael Cacoyannis Production "ZORBA THE GREEK." An International Classics Presentation.

THEME FROM "ZORBA THE GREEK"

By
MIKIS THEODORAKIS

Slowly



1.

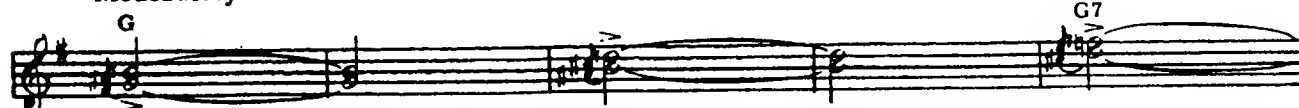
2.

A little faster

Am



Moderately



Brightly

The musical score is written for guitar and consists of 11 staves. The key signature is one sharp (F#), indicating G major. The tempo/mood is marked 'Brightly'. The notation includes various chords and rhythmic patterns:

- Staff 1: G (chord), followed by a series of eighth notes.
- Staff 2: A series of eighth notes.
- Staff 3: D7, G, D7, G, G6, D7.
- Staff 4: G, G6, D7, G.
- Staff 5: D7, G.
- Staff 6: D7, G, G6, D7.
- Staff 7: G, G6, D7, G.
- Staff 8: G, D7, G, D7, G, D7, G.
- Staff 9: G6, D7, G, G6, D7.
- Staff 10: G, D7.
- Staff 11: G7, D7, G.

ONE HAS MY NAME THE OTHER HAS MY HEART

Words and Music by
EDDIE DEAN,
DEAREST DEAN and
HAL BLAIR

ONE HAS MY NAME, THE OTH-ER HAS MY HEART, With

one I'll re - main, That's how my heart-aches start;

One has brown eyes, The oth - er's eyes are blue, To

one I am tied, To the oth - er I am true;

One has my love, The oth - er on - ly me, But what good is

love, To a heart that can't be free; { So I'll go on live
If I could live

liv - ing, my life just the same, While one has my
o - ver, my life I would change, The one who has my

heart, The
heart would oth - er has my name — al - so have my name —

Am I That Easy To Forget?

Words and Music
CARL BELEW
and W.S. STEVENSON

They say you've found some-bod-y new, But that won't stop my lov-in' you,

I just can't let you walk a-way, For-get the love I had for you.

Guess I could find some-bod-y too, But I don't want no one but you,

How could you leave without re-gret? Am I That Eas-y To For-get?

Be-fore you leave, be sure you find You want ^{her}his love much

more than mine, 'Cause I'll just say we've nev-er met, If I'm that eas-y to for-

1. ^{E♭} ^{G♭dim B♭7} (tacet) get. 2. ^{E♭} ^{A♭} ^{E♭} They say you've found some-bod-y get.

The Husband Theme From "THE UMBRELLAS OF CHERBOURG" (Les Parapluies De Cherbourg)

WATCH WHAT HAPPENS

English words by
NORMAN GIMBEL

Music by
MICHEL LEGRAND

Slowly

Verse Gmaj7 G6

Cold

Gmaj7 G6 Gm7 C9 Gm7 C9

no I can't be - lieve your heart is cold. May - be

F F6 Fmaj7 F6 Fm7 Bb7 Fm7 Bb9 Bb7b9

slow to warm from a long lone - ly night.

Chorus Ebmaj7 Eb6 F9 Cm7 F9

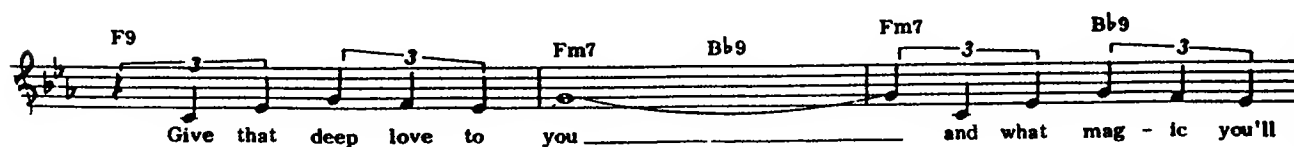
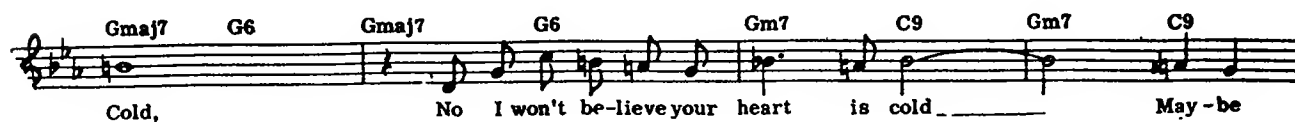
Let some - one start be - liev - ing in you Let him hold out his

Fm7 Bb9 Fm7 Bb7 Ebmaj7 Emaj7 Fmaj7 Emaj7

hand Let him touch you and Watch What Hap - pens

Ebmaj7 Eb6 Eb F9 Cm7 F9

One some - one who can look in your eyes and see in - to your



CAB DRIVER

By
CARSON PARKS

Moderately, with a beat



F **C7**

1. Cab Driv-er, — drive by Ma - ry's place, —
 Driv-er, — once more down the street, —
 Driv-er, — bet - ter take me home, —

Vocal melody and piano accompaniment for the first system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat).

F6 *Grave Time to Coda* ◆

I just want a chance to see her face; — Don't stop the
 There's the lit - tle place we used to eat; — That's where I hid my
 guess that I was meant to be a - lone; — I hope God sends me a

Vocal melody and piano accompaniment for the second system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat).

F7 **Bb** **NC** **C7**

met-er, let it race. — Cab Driv-er, drive by Ma - ry's
 fu - ture at her feet, — Cab Driv-er, once more down the

Vocal melody and piano accompaniment for the third system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat).

F6 **F** **C7**

place. _____ 2. Cab Driv-er, _____ once more 'round the block, _____
 street. _____ 4. Cab Driv-er, _____ wait here by the door, _____

F

— Nev-er mind the tick-ing of the clock: _____)
 Per-haps I'll hold her in my arms once more: _____ And

F7 **Bb** **NC** **C7**

on - ly wish we could have had a talk, _____ Cab Driv-er,
 then things will be just like they were be - fore, _____ Cab Driv-er.

F6 **1. 2.**

once more 'round the block. _____ 3. Cab
 wait here by her door. _____ 5. Cab

Coda **F7**

loved one of my

Bb **NC** **C7** **F6**

own. _____ Cab Driv-er bet-ter take me home. _____ Cab
Repeat and fade out

BUT YOU KNOW I LOVE YOU

Moderately with a beat



When the mom-in' sun _____ streaks a - cross my room, _____ And I'm
 2. wish that love _____ is all we need to live, _____ What a
 3. know we can't _____ live on dreams a - lone, _____ And to



wak - ened up _____ from an - oth - er dream of you. _____ Yes, I'm
 life we'd have _____ 'cause I've got so much to give. _____ And it
 pay the rent _____ I must leave you all a - lone. But you know I



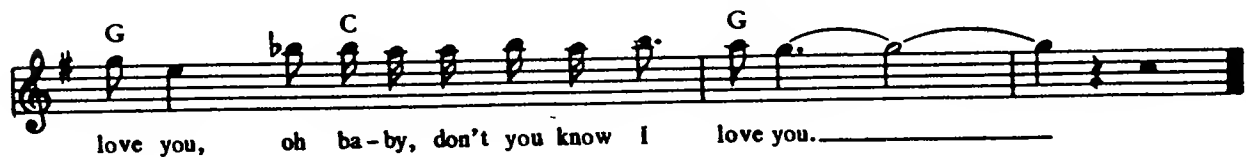
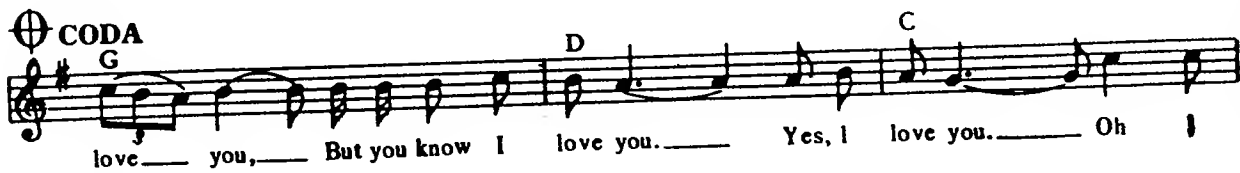
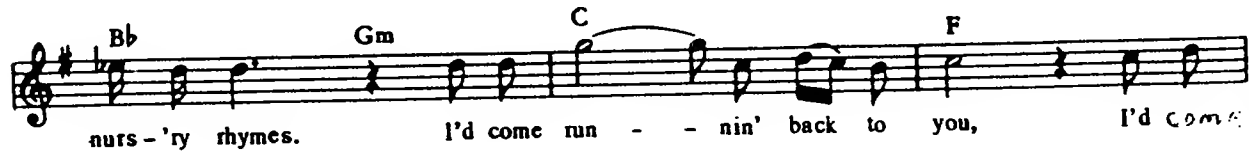
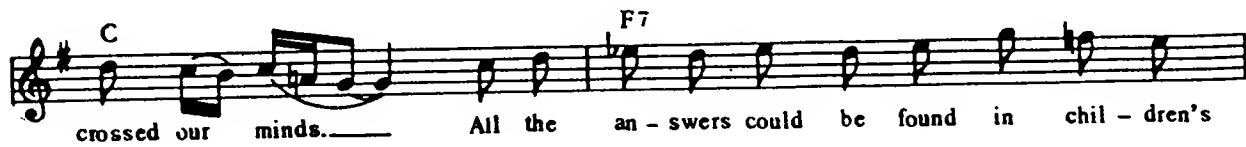
on the road _____ once a - gain it seems, _____ All I've
 seems so wrong _____ deep in - side my heart, _____ That the
 made my choice _____ man - y years a - go, _____ Now this



left be - hind _____ is a chain of bro - ken dreams. But you know I
 dol - lar sign _____ could be keep - in' us a - part. Well you know I
 trav - ling life _____ is the on - ly one I know. But you know I



love you, _____ Yes, I love you, _____ oh, I love you, _____ How I
 love you, _____ Yes, I love you, _____ oh, I
 love you, _____ Yes, I love you, _____ oh, I



What A Wonderful World

Slowly

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It features a variety of musical notations including eighth, quarter, and half notes, as well as triplets and rests. Chord symbols are placed above the staff at various points, indicating the harmonic structure. The lyrics are written below the staff, with some words underlined to indicate phrasing. The tempo is marked 'Slowly' at the beginning and end of the piece.

I see trees of green,
 red ros-es too, I see them bloom for me and you, and I
 think to my-self WHAT A WON-DER-FUL WORLD. I see
 skies of blue and clouds of white, the bright bles-sed day, the
 dark sac-red night, and I think to my-self WHAT A WON-DER-FUL
 WORLD. The col-ors of the rain-bow, so
 pret-ty in the sky are al-so on the fac-es of peo-ple go-in' by, I see
 friends shak-in' hands, say-in', "How do you do!" They're real-ly say-in'
 "I love you," I hear ba-bies cry, I watch them grow
 They'll learn much more than I'll ev-er know and I think to my-self
 WHAT A WON-DER-FUL WORLD. Yes, I
 think to my-self WHAT A WON-DER-FUL WORLD.

Chord symbols: F, Am, Bb, Gm7, F, A7, Dm, Db, Gm7(Cbass), C7, F, F+5, Bbmaj7, C7, F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7(Cbass), C7, F, Bb, C7, F, Dm, C(Ebass), Dm(Fbass), C(Gbass), Dm(Fbass), F#dim, Gm7, F#dim, C7, F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7(Cbass), F, Am7-5, D7, Gm7, C7-9, F, Bb6, F.

Yesterday, When I Was Young

(Hier Encore)

English Lyric by
HERBERT KRETZMER

Original French Text and Music by
CHARLES AZNAVOUR

Moderately

Yes - ter - day _____ when I was young. The taste of life was sweet as rain up - on my
day _____ the moon was blue, and ev - 'ry cra - zy day brought some - thing new to

tongue, I teased at life as if it were a fool - ish game, The way the eve - ning
do, I used my mag - ic age as if it were a wand, and nev - er saw the

breeze may tease a can - die flame; The thou - sand dreams I dreamed, The splen - did things I
waste and emp - ti - ness be - yond; The game of love I played with ar - ro - gance and

planned I al - ways built, a - las, on weak and shift - ing sand; I lived by night and
pride and ev - 'ry flame I lit to quick - ly, quick - ly died; The friends I made all

shunned the nak - ed light of day And on - ly now I see how the years ran a -
seemed some - how to drift a - way And on - ly I am left on stage to end the

way. Yes - ter - day _____ When I Was Young, So man - y drink - ing songs were wait - ing to be

sung, So man - y way - ward plea - sures lay in store for me And so much pain my

daz - zled eyes re - fused to see, I ran so fast that time and youth at last ran

out, I nev - er stopped to think what life was all a - bout And ev - 'ry con - ver -

sa - tion I can now re - call con - cerned it - self with me, and noth - ing else at all. Yes - ter -

play. There are so man - y songs in me that won't be sung, I feel the bit - ter

taste of tears up - on my tongue, The time has come for me _____ to pay for

Yes - ter - day When I Was Young.

Do You Know The Way To San Jose ?

Do You Know The Way To San - Jo - se? I've been a - way so
You can real - ly breathe in San - Jo - se. They've got a lot of

long. I__ may go wrong and lose__ my way. Do You Know The Way To San__ Jo-se?
space. There'll be a place where I__ can stay, I was born and raised in San__ Jo-se.

I'm go-ing back to find some peace of mind in San__ Jo-se. L. A. is a great__
I'm go-ing back to find some peace of mind in San__ Jo-se. Fame and for-tune is__

__ big free - way. Put a hun-dred down__ and buy__ a car.__
__ a mag - net. It can pull you iar__ a - way__ from home.__

In a week, may-be two, they'll make you a star. Weeks turn in - to
With a dream in your heart you're nev - er a - lone. Dreams turn in - to

years. How quick they pass,__ and all the stars__ that nev-er were__ are park-ing cars__
dust and blow a - way,__ and there you are__ with-out a friend__ You pack your car__

1. __ and pump - ing gas.__ 2. __ I've got lots of
__ and ride__ a way.__

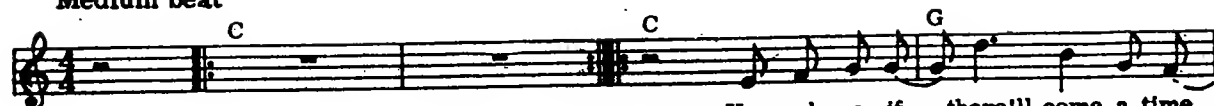
friends in San__ Jo - se. Do You Know The

Wav To San__ Jo-se? Can't wait' to get back to San Jo-se.

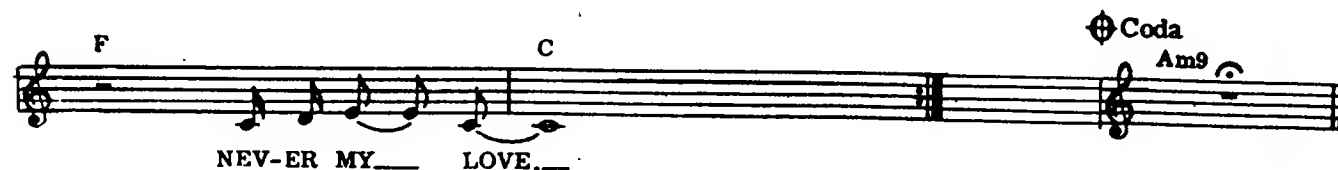
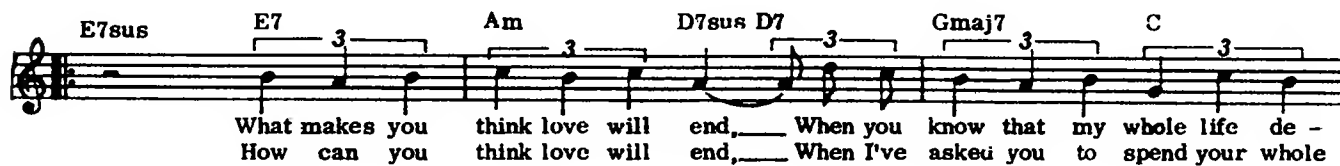
Keep repeating and fade out
Fmaj7 Tacet

NEVER MY LOVE

Medium beat



1. You ask me if there'll come a time—
2. You won-der if this heart of mine—



⌘ Coda

Am9

Put Your Head On My Shoulder

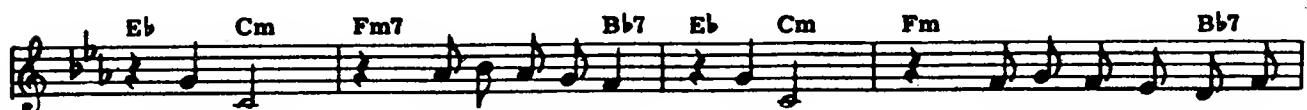




win. If there's a way I'll find it some-day, And then this fool will rush



in. Put your head on my should - er, Whis-per in my ear,



Ba - by, Words I want to hear, Tell me, Tell me that you love me



too. Put your head on my too. Put your head on my



should - er, Whis-per in my ear, Ba - by, Words I want to hear,



Ba - by, Put your head on my should-er.

I WALK THE LINE

Words and Music by
JOHN R. CASH

Moderately bright

CHORUS

tacet C7 F

1. I keep a close watch on this heart of mine. _____
2. I find it ver-y ver-y eas-y to be true. _____

C7 F

— I keep my eyes wide o - pen all the time. _____
— I find my - self a - lone when each day is through. _____

C7 F7 Bb F

— I keep the ends out that for the tie that binds. _____
— Yes, I'll ad - mit that I'm a fool for you. _____

C7

— Be - cause you're mine I walk the _____
— Be - cause you're mine I walk the _____

1 F tacet 2 F

line. _____ 2. I find it line. _____

3. As sure as night is dark and day is light,

I keep you on my mind both day and night.

And happiness I've known proves that it's right.

Because you're mine I walk the line.

4. You've got a way to keep me on your side.

You give me cause for love that I can't hide.

For you I know I'd even try to turn the tide.

Because you're mine I walk the line.

5. I keep a close watch on this heart of mine.

I keep my eyes wide open all the time.

I keep the ends out for the tie that binds.

Because you're mine I walk the line.

From the NBC-TV PRODUCERS SHOWCASE "OUR TOWN" starring FRANK SINATRA

Love And Marriage

Lyric by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Refrain ^{*C} ^{G7} ^C ^{C7} ^F ^{Fm}

LOVE AND MAR-RIAGE, LOVE AND MAR-RIAGE, Go to-geth - er like a horse and car-riage,

^C ^{E7} ^F ^{Cdim} ^C ^{D7} ^{G7}

This I tell ya, broth - er, Ya can't have one with-out the oth - er.

^C ^{G7} ^C ^{C7} ^F ^{Fm}

LOVE AND MAR-RIAGE, LOVE AND MAR-RIAGE, It's an in - sti-tute you can't dis - par-age,

^C ^{E7} ^F ^{Cdim} ^C ^{G7} ^C ^{Ab} ^{Abmaj.7}

Ask the lo - cal gen - try And they will say it's el - e - men - try. Try, try,

^{A7b6} ^{Bbm7} ^{E-7} ^{A7} ^{Abmaj.7}

try to sep - ar - ate them, It's an il lu - sion. Try, try.

^{A7b6} ^C ^{G7} ^C

try and you will on ly come to this con-clu - sion. LOVE AND MAR-RIAGE.

^{G7} ^C ^{C7} ^F ^{Fm} ^C

LOVE AND MAR-RIAGE, Go to-geth - er like a horse and car-riage, Dad was told by

^{E7} ^F ^{Cdim} ^C ^{Cdim} ^C ^{Cdim} ^C

moth - er, You can't have one, You can't have none, You can't have one with-out the

^{D7} ^{G9} ^{G7-9} ^C ^{Am} ^{Dm7} ^{G7} ^C ^{D7-C}

oth er! er!

D6 D7 Gsus. G D Gsus. G Cmaj.7
 lieve In You, I Be -

D8 D7 Gsus. G Eb7 Ab
 lieve In You. And when my

Eb7sus. Eb7 Eb7-5 Ab Adim. Eb7
 faith in my fel low man all but falls

F F7 Bb
 a - part, I've but to

F7sus. F7 F7-5 Bb Slower C F#
 feel your hand grasp - ing mine and I take heart,

C D G#dim Am7
 I take heart. To see the cool

D9 C F#7 Bm
 clear eyes of a seek - er of wis - dom and truth,

C Bm7 G#dim Am7
 Yet there's that slam

D9 C F#7 B
 bang tang rem - i - nis - cent of gin and ver - mouth.

C B Cmaj.7 D6 D7
 Oh I Be - lieve In

Gsus. G D Gsus. G Cmaj.7 D6 D7
 You, I Be - lieve In

G
 You.

I Believe In You

From the Broadway Musical "How To Succeed In Business Without Really Trying"

By FRANK LOESSER

Chords: C, Bm, Am, G#dim, Am7, D9, C, F#7, Bm7, G#dim, B, C, B, Cmaj.7, D6, D7, Gsus., G, D, Gsus., G, Cmaj.7, D6, D7, Gsus., G, Gsus., G, G#dim, Am7, D9, C, F#7, Bm7, G#dim, Am7, D9, C, F#7, Bm7, G#dim, B, C, B, Cmaj.7.

Lyrics:

You have the
cool clear eyes of a seek - er of wis - dom and
truth, Yet, there's that
up - turned chin and the grin of im - pet - u - ous
youth. Oh I Be -
lieve In You, I Be -
lieve In You. I hear the
sound of good sol - id judg - ment when - ev - er you
talk, Yet, there's the
bold brave spring of the ti - ger that quick - ens your
walk. Oh I Be -

"Higher And Higher"

It Never Entered My Mind

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Refrain *slowly, with warm expression*
p-mp a tempo

Once I laughed when I heard you say - ing That I'd be play - ing
sol - i-taire, - Un-eas-y in my eas - y chair. -
It nev - er en-tered my mind. - Once you told me
I was mis-tak - en That I'd a-wak - en with the sun -
And or - der or - ange juice for one. - It nev - er en-tered my mind. -
You have what - I lack my-self. -
And now I e - ven have to scratch my back my - self. -
Once you warned me That if you scorned me, I'd sing the maid - ens
pray'r a - gain. - And wish that you were there a - gain. - To get in - to my
hair a - gain. - It nev - er en-tered my mind. -

FANCY PANTS

INTRO.

(Instrumental Solo)

CHORUS

The musical score for "Fancy Pants" is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff is the Intro, followed by nine staves of the Chorus. Chords are indicated above the notes.

Intro: (Instrumental Solo)

Chorus:

Staff 1: G, G7, C

Staff 2: G, G7, C

Staff 3: D7, G7, Gdim F#dim G, G, G7, C

Staff 4: G, G7, C, G, G7, C

Staff 5: D7, G7, Gdim F#dim G, B7

Staff 6: E7, A7

Staff 7: D7, Ddim, D7 C#7 D7, G, G7, C

Staff 8: G, G7, C, G, G7, C

Staff 9: 1. D7, G7, Gdim F#dim G; 2. D7, G7, Gdim F#dim G

MORE

English lyric by NORMAN NEWELL
Original lyric by M. CIORCIOLINI

Music by
R. ORTOLANI & N. OLIVIERO

More than the great-est love the world has known This is the love I'll give to
you a-lone. More than the sim-ple words I try to say
I on-ly live to love you more each day. More than you'll ev-er know, my
arms long to hold you so, My life will be in your keep-ing wak-ing, sleep-ing,
laugh-ing, weep-ing Long - er than al-ways is a long long time But far be-
yond for ev - er you'll be mine I know I nev-er lived be-fore and my
heart is ve-ry sure No one else could love you more. more.

THE STRIPPER

Chorus

Chorus

Measures 1-16:

- Measure 1: F
- Measure 2: Bbm
- Measure 3: F
- Measure 4: F7 E7 Eb7 D7
- Measure 5: G9
- Measure 6: C9
- Measure 7: F7 Db7
- Measure 8: Gm7 G9-5 C7
- Measure 9: F
- Measure 10: Bbm
- Measure 11: F
- Measure 12: F7 E7 Eb7 D7
- Measure 13: G9
- Measure 14: C9
- Measure 15: F F7 Fdim Bbm6
- Measure 16: F F7 F7

Measures 17-32:

- Measure 17: F7
- Measure 18: G7
- Measure 19: C7 Gm7 Cdim C7
- Measure 20: F
- Measure 21: Bbm
- Measure 22: F
- Measure 23: F7 E7 Eb7 D7
- Measure 24: G9
- Measure 25: C9
- Measure 26: 1 F Abdim
- Measure 27: C7 Gm7 C7
- Measure 28: 2 F Db7
- Measure 29: Gm7 C7-5 F

A Taste Of Honey

Words by
RIC MARLOW

Music by
BOBBY SCOTT

1. Winds may blow o'er the icy sea, I'll take with
2. leave be - hind my heart to wear And may it
3. ne'er came back to his love so fair And so she

me the warmth of thee, A Taste Of Hon - ey,
e'er re - mind you of A Taste Of Hon - ey,
died dream-ing of his kiss. His kiss was hon - ey,

A taste much sweet-er than wine.
A taste much sweet-er than wine.
(Same Tempo) A taste more bit - ter than wine.

I will re - turn, I'll re - turn, I'll come
back for the hon - ey and you. 2. I'll
3. He

you, I'll come back for the hon - ey and you,

I'll come back for the hon - ey, hon - ey and you.

A9+5 rit. A7-9

TOM DOOLEY

VERSES

Moderately

I met her on the moun - tain
A - bout this time to - mor - row
A - bout this time to - mor - row

There I took her life. Met her on the
Reck - on where I'll be. Had - n't been for
I know where I'll be. In some lone - some

moun tain. And I stabbed her with my knife.
Gran - son I'd a been in Ten - nes - see.
val - ley, Hang - in' from a tall oak tree.

CHORUS

Hang down your head, TOM DOO-LEY; Hang down your head and cry.

Hang down your head, TOM DOO-LEY, Poor boy, you're bound to die.

TENDER IS THE NIGHT

Lyric by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN

Sweetly

TEN- DER IS THE NIGHT, So TEN- DER IS THE NIGHT, There's
no one in the world ex- cept the two of us.
Should to - mor - row find us dis - en - chant - ed,
We have shared a love that few have known.
Sum - mers by the sea, a sail - boat in Ca - pri, These
mem - o - ries shall be our ver - y own.
E - ven though our dreams may van - ish with the morn - ing light, We
have once in splen - dor, How ten - der, how ten - der the
night. night.

Two Different Worlds

Lyric by
SID WAYNE

Music by
AL FRISCH

Broadly

TWO DIFF'RENT WORLDS, we live in TWO DIFF'RENT WORLDS, for we've been

told that a love like ours could nev-er be. So far a-part.

they say we're so far a-part and that we have-n't the right to

change our des-tin-y. When will they learn

that a heart does-n't draw a line. Noth-ing mat-ters if I am yours

and you are mine. TWO DIFF'RENT WORLDS,

we live in TWO DIFF'RENT WORLDS, but we will show them, as we

walk to-gether in the sun. that our TWO DIFF'RENT WORLDS,

are one. one.

Chords: C, G, F, Am6, D7, Fm, Fdim, Em7, Am7, Dm7, G7, C, G, F, Am6, D7, Fm, Fdim, Em7, A7sus4, A7, F, E+7, E7, Am, Am(maj7), Am7, Am6, E, Fm7, B7, Emaj7, E6, G9, G+7-9, C, G, F, Cmaj7, Am6, Fm, Em7, A7sus4, A7, Dm7, G9, G7-9, C, Am7, Dm7, G9, G+7-9, C3, Gb, C.

AL DI LÀ

English Words by ERVIN DRAKE

Music by C. DONIDA

302

REFRAIN

AL DI LA means you are far a - boye me, Ver-y far, AL DI
 Al di là del be-ne più pro-zio - so, ci sei tu, Al di

LA, as distant as the love - ly eve-ning star. Where you
 là del so-gno più am-bi-zio - so, ci sei tu, Al di

walk flow-ers bloom, When you smile all the gloom Turns to sun shine And my heart
 là del-le co-se più bel-le al di là del-le stel-le ci sei tu,

o-pens wide; When you're gone it fades in-side And seems to have died; AL DI
 al di là ci sei tu per me, per me, sol-tan-to per me. Al di

LA, I won-dered as I drift-ed Where you were? AL DI
 là del ma-ra più pro-fon-do, ci sei tu (Where you were?) Al di

LA, the fog a-round me lift-ed, There you were! In the
 là dei li-mi-ti del mon-do, ci sei tu (There you were!) Al di

kiss that I gave Was the love I had saved For a life time. Then I know
 là del-la vol-ta in-fi-ni-ta al di là del-la vi-ta ci sei tu.

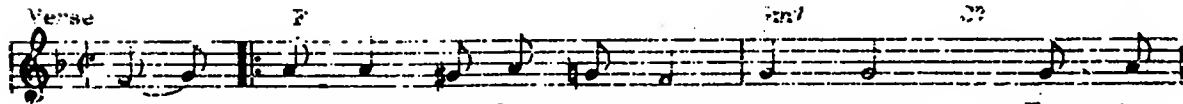
all of you was com-plete - ly minel AL DI
 al di là, ci sei tu, per me!

La la la la, La la la la, La la la la, La la.

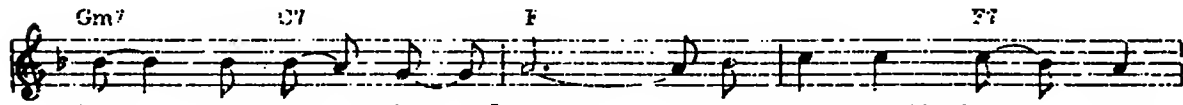
A LITTLE BITTY TEAR

Moderately

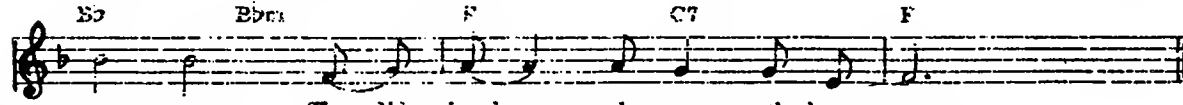
By HANK COCHRAN



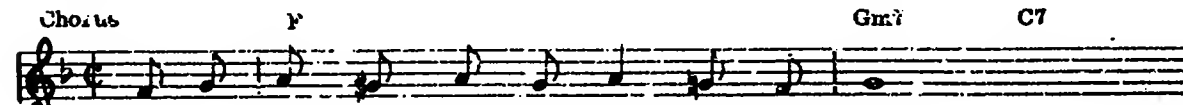
1. When you said you were leav - ing to - mor - row. That to -
2. said I'd laugh when you met me, But
3. long went like I planned it, And



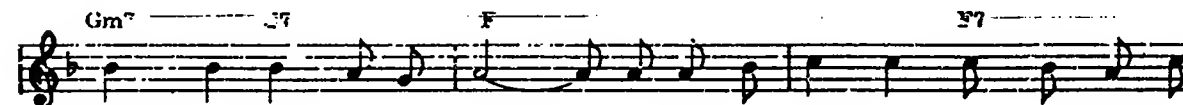
day was our last day: I said there'd be no
fun - ny as you went on the door. That I'd have an oth - er one
real - ly on quite a show. In my heart I felt I could



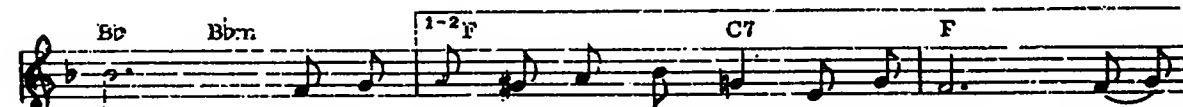
sor - row, That I'd laugh when you walked a - way.
wait - ing I'd wave good - bye as you go.
stand it Till you walked with your grip thru the door.



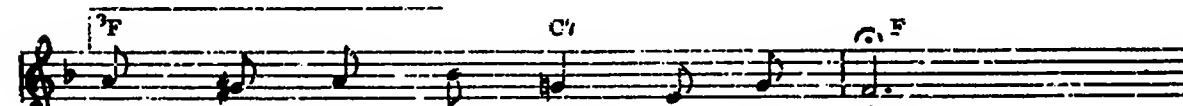
But }
But } A LIT - TLE BIT - TY TEAR let me down.
Then }



Spoiled my act as a clown; I had it made up to not make a



frown; But A LIT - TLE BIT - TY TEAR let me down! 2. I
3. Ev - 'ry



LIT - TLE BIT - TY TEAR let me down.

SUMMERTIME IN VENICE

TEMPO D'ESTATE (a Venezia)

Refrain * Cm7 F7+5 Bb Bbmaj.7 Bb6 Dm7 Cldim Cm7 Dm

English Lyrics: I dream of the sum-mer-time, Of Ven-ice and the sum-mer-time,
Italian Lyrics: Un so-gno ro-man-ti-co, Fe-nesia e il so-la splen-di-do!

F7 Cm7 F7 Cm7 F7-9 Bbmaj.7

I see the ca-tés, the sun-lit days With you, my love.
Do-vun-gue sa-rò, non ti po-trò di-men-ti-car!

Bb6 D7 Cm6 D7 Gm

The an-tique shop where we'd stop For a sou-ve-nir,
Di que-sta e-sta-ta sul mar non go-tran-mo-rir.

Gm/ C7 Cm7 Bbm6

The bridge, the boats be-low, the blue a-dove.
in me, i dol-o-i da-ci ad i so-spir.

F7 Cm7 F7+5 Bb Bbmaj.7 Bb6 Dm7 Cldim Cm7 Ebm

I dream all the win-ter long, Cf man-do-lins that played our song,
Un so-gno ro-man-ti-co, Fe-nesia e il so-la splen-di-do!

F7 Cm7 F7 Cm7 F7-9 Fm6

The dream is so real I al-most feel your lips on mine;
Di mil-le can-son l'a-co-lon-ta-na por-te-rò.

G7 Dm7 G7 Cm Ebm6 Bb

And though I know we have to be an o-cean a-part,
Que-sta lu-gu-na addor-men-ta-ta, ri-cor-da-rò.

Cldim Cm7 F7 Bb Edim

There's Ven-ice and you And sum-mer-time, deep in my heart.
che par-la al mio cuor so-lo d'a-mor sem-pre d'a-mor.

Cm Cm7-F7+5 Repeat 2. Bb Bbmaj.7 Bb6 Cm7-5 Segue to Verse 1. Bb Bbmaj.7 Bb6 Fine

I dream of the heart. heart.
Un so-gno ro-mor. mor.

Love Theme from "THE UMBRELLAS OF CHERBOURG"
(Les Parapluies de Cherbourg)

I WILL WAIT FOR YOU

English Lyric by
NORMAN GIMBEL

Music by
MICHEL LEGRAND

Moderate tempo

1. If it takes for - ev - er I Will
2. (An - y) where you wan - der an - y
3. (If it) takes for - ev - er I Will

Wait For You, for a thou - sand sum - mers I Will
where you go, Ev - 'ry day re - mem - ber how I Will
Wait For You, for a thou - sand sum - mers I Will

Wait For You, 'Til you're back be - side me 'til I'm
love you so, In your heart be - lieve what in my
Wait For You, 'Til you're here be - side me 'til I'm

hold - ing you 'til I hear you sigh here in my
heart I know that for - ev - er more I'll wait for
touch - ing you and for - ev - er more shar - ing your

1. arms. An - y you. The
2. Ahead to Interlude
Dm Gm6 A+ A7 Dm Gm6 Dm

3. love. Fine clock will tick a-way the hours one by one and
Interlude Bb Gm

then the time will come when all the wait - ing's done. The

Gm6 A79b Bm75b
time when you re - turn and find me here and run, Straight

E7 A7(sus) A7 rit.
to my wait - ing arms. If it

*The Tijuana Brass***SPANISH FLEA**

1. Bb

2. Bb D7 G7 C7 F

3. Bb Eb D7 Bb F F7

4. Bb D7 G7 C7 F7

5. Bb Eb Ab Db Gb B F7

6. Bb Bb7 E7

7. Eb7 Ab Db D7

8. G7 F7 Bb D7 G7

9. C7 F7 Bb Eb Ab Db Gb B F

10. F7 1. Bb

11. Bb

12. F7 Bb

TEQUILA

Moderato

Moderato

The musical score consists of eight staves of music in F major/C minor. The tempo is marked "Moderato". The key signature has one flat (B-flat). The chords indicated above the staff are:

- Staff 1: F, Cm7, F, Cm7
- Staff 2: F, Cm7, F, Cm7
- Staff 3: F, Cm7, F, Cm7
- Staff 4: F, Cm7, F, Cm7
- Staff 5: F, Fdim., F, Fdim.
- Staff 6: F, Fdim., F, G7, C7
- Staff 7: F, Cm7, F, Cm7, F
- Staff 8: Cm7, F, Cm7, F

THE SWINGIN' SHEPHERD BLUES

Slowly

The musical score for "The Swingin' Shepherd Blues" is written for a single melodic line in treble clef. It begins with a key signature of one flat (Bb) and a tempo marking of "Slowly". The score consists of ten staves of music. The first staff starts with a C6 chord and a triplet of eighth notes. The second staff features C9, C7, and F9 chords, with a triplet of eighth notes. The third staff includes C, Dm7, A-, C, and A7 chords, with a triplet of eighth notes. The fourth staff has Dm7, G7, C, C9, F6, and Ab7 chords, with a triplet of eighth notes. The fifth staff is divided into three measures: 1. G7, C6, and a triplet of eighth notes; 2. G7, C6, and a triplet of eighth notes; 3. G7, C6, and a triplet of eighth notes. The sixth staff has C6, A-, C6, and a triplet of eighth notes. The seventh staff features F9, C6, and a triplet of eighth notes. The eighth staff has C6, D9, and a triplet of eighth notes. The ninth staff includes G7, C6, and a triplet of eighth notes. The tenth staff ends with a triplet of eighth notes and a double bar line.

Chords and triplets are indicated throughout the score. The key signature is one flat (Bb).

1. G7 C6 3 2. To next strain G7 C6 3 3. Fine G7 C6 3

Just In Time

Music by
JULE STYNE

"Gulls Are Ringing"

B \flat A B \flat A B \flat A Am7 D7
 Just in time I found you just in time
 Fm C7
 Be - fore you came, my time was run - ning
 C9 Gm7 C9 Gm7 C7 F7
 low. I was lost,
 B \flat 9
 The los - ing dice were tossed My bridg - es
 E \flat 9 A \flat
 all were crossed, no - where to go.
 D7 Gm
 Now you're here and now I
 C7 B \flat
 know just where I'm go - ing, no more doubt or fear
 C7+(\flat 9) G7
 I've found my way For love came
 C9 F7 B \flat
 just in time. You found me just in time
 C7 Cm7 F7
 and changed my lone - ly life, that love - ly
 1. B \flat C9 Cm7 F 2. B \flat B \flat dim B \flat B \flat dim B \flat
 day. day.

DANSERO

Moderato



Hold me close— and hold me tight,— Hold me now— while my head seems light—



Thrills like this— lin - ger so— When I hear them play Dan - se - ro.—



If I dream— of new de - lights,— It's a part— of this night of nights,—



And while I— feel this glow— Let them play and play Dan - se - ro.—



In my heart I know that if I've heard one tune,—I've heard a thou-sand themes,—



But still and all I find there's on - ly one— That thrills me to ex - tremes.—



And so it seems here be-fore— my ver - y eyes— I could swear— this is



par - a - dise.— This is all— mine, I know,— When I hear them play Dan - se - ro.—

Slightly Out Of Tune

(Desafinado)

311

F *G7-5* *Gm7* *C7* *D7-9*

Love is like a nev-er-end-ing mel-o-dy, — Po-ets have com-pared it to a sym-pho-ny, —

Gm *A7* *D7* *D7-9* *G7-9*

A sym-pho-ny con-duc-ted by the light-ing of the moon, But our song of

Gbmaj.7 *F* *G7-5*

love is Slight-ly Out Of Tune. — Once your kiss-es raised me to a fev-er pitch, —

Gm7 *C7* *D7-9* *Gm* *Bbm*

Now the orch-es-tra-tion does-nt seem so rich. — *Alternate* (Seems to me you've changed the tune we
Late-ly you have changed the tune we

F *Gm6* *A* *Bbdim* *Bm7* *E7*

used to sing, — Like the Bos-sa No-va love should swing. — We
used to sing, — Seems like our song of love ought-a swing. —

A *Bbdim* *Bm7* *E7* *A* *F#m7*

used to har-mo-nize — two souls in per-fect time, — Now the song is dif-frent and the

Bm7 *E7* *C* *C#dim* *Dm7* *G7*

words don't e-ven rhyme, — 'Cause you for-got the mel-o-dy our hearts would al-ways croon, And so what

Gm7 *F#dim* *G7* *C7* *C7-5* *F*

good's a heart that's Slight-ly Out Of Tune. — Tune your heart to mine the way it

G7-5 *Gm7* *C7* *Cm6* *D+7 D7* *Gm7*

used to be, — Join with me in har-mo-ny and sing a song of lov-ing, We're bound to get in

Bbm *Fmaj.7* *Dm7* *G7* *Ebm*

tune a-gain be-fore too long. There'll be no De-sa-fi-na-do when your heart be-longs to me com-plete-ly. —
Cu-pid's gon-na play the main part

G7 *Gm7* *C7* *F#*

Then you won't be Slight-ly Out Of Tune, — You'll sing a-long with me. —

"Cry"

Words by
STEPHEN SONDHEIM

Everything's Coming Up Roses

Music by
JULE STYNE

Things look swell, Things look great, Gon - na
have the whole world on a plate. Start - ing
here, Start - ing now, hon - ey,
Ev - 'ry - things com - ing up ros - es!
Clear the decks, Clear the
tracks, We got noth - ing to do but re -
lax Blow a kiss, Take a
bow, hon - ey, Ev - 'ry - things com - ing
up ros - es!
Now's our in - ning,
Stand the world on its ear!
Set it spin - ning,
That - 'll be just the be - gin - ning! Cur - tain
up, Light the lights, We got
noth - ing to hit but the heights! We'll be
swell, Well be great! I can
tell, Just you wait! That

C G7 Am7 Fm C
 luck - y star I talk a - bout is
 D7 C#7(b9) D9 C#7(b9) D9
 due! Hon - ey,
 C Em
 Ev - 'ry - thing's com - ing up
 Dm7 G7 Dm7 G7
 ros - es for me and for
 1. C Cdim
 you! You'll be
 2. C
 you.

The Party's Over

"Ballin' Are Ringing"
 Ab Bb7 Eb Ab Bb7 Eb Ab Bb7
 The par - ty's o - ver, It's time to call it a day. They've burst your
 Eb Ab Eb Ab Eb Eb7(b9)
 pret - ty bal - loon and ta - ken the moon a - way. It's time to
 Ab6 Abm6 Ebmaj7 Eb6 Dm7
 wind up the mas - quer - ade. Just make your mind up
 G7 C7 F7 Bb7 Ab Bb7 Eb
 The pi - per must be paid. The par - ty's o - ver,
 Ab Bb7 Eb Ab Bb7 Eb
 The can - dles flick - er and dim. You danced and dreamed through the night, It
 Ab Eb Ab Db F#m Eb7 Eb7+ Ab6 C#m
 seemed to be right, Just be - ing with him. Now you must wake - up.
 Bb7 Bbm6 C7 Fm Db7
 All dreams must end. Take off your make - up,
 Bb7 Ab Bb7 Ebmaj7 Cm Fm7 Bb7
 The par - ty's o - ver, It's all o - ver, my
 1. Eb Ebdim Fm7 Bb7 2. Eb Fm7 Ebmaj7 Eb6
 friend. The par - ty's friend.

THE SECOND TIME AROUND

G7-9 Fm6 C Ebdim Dm
 Love is love - li - er THE SEC-OND TIME A - ROUND,

G9 G7-9 G7 Cmaj7 C6 C Dm6
 Just as won - der - ful with both feet on the ground.

E9 E7 Am C7 Gm7 C7 C+7 F
 It's that sec - ond time you hear your love song sung,

Db7 F Am7 D7 Am7 D7 D+7
 Makes you think per - haps, that love like youth is

G7 F#7 G7 F#7 G7 G7-9 Fm6 C
 wast - ed on the young. Love's more comf' - ta - ble the

Ebdim Dm G9 G7-9 G7
 sec - ond time you fall, Like a

Cmaj7 C6 C Dm6
 friend - ly home the sec - ond time you call.

E9 E7 Am C7 Gm7 C7 C+7 F A7-5
 Who can say what led us to this mir - a - cle we

D7 Ebdim Dm7 G7 Bdim Dm6
 found? There are those who'll bet love comes but

E7sus E7 E7-5 A7 Am7 D7 D7-5 Dm7 Fm
 once, and yet, I'm, oh, so glad we met THE SEC-OND TIME A -

1. C C6 Dm7 G7-9 Fm6 2. C C6 Eb6 Gb6 C
 ROUND. Love is ROUND.

TILL I WALTZ AGAIN WITH YOU

Slowly and lazily



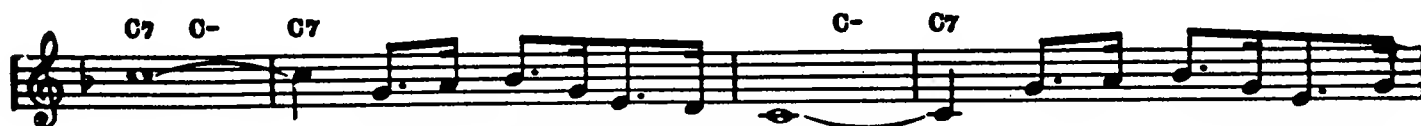
TILL I WALTZ A-GAIN WITH YOU — let no oth-er hold your



charms, — If my dreams should all come true, — You'll be wait-ing for my



arms, — Till I kiss you once a - gain — keep my love locked in your



heart, — Dar-lin' I'll re-turn and then — we will nev - er have to



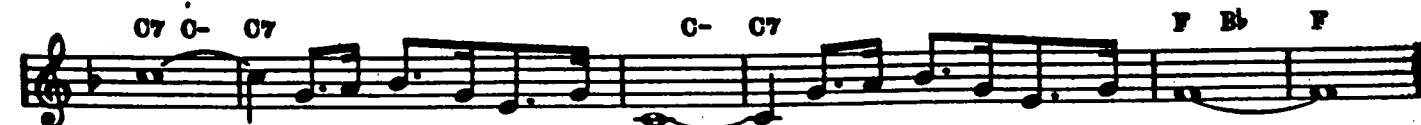
part. — Though it may break — your heart and mine, — The



min-ute when it's time to go, — Re-mem-ber, dear, — each word di - vine — that



meant I love you so. TILL I WALTZ A-GAIN WITH YOU, — Just the way we are to-



night — I will keep my prom-ise true, — For you are my guid-ing light. —

WHY DON'T YOU BELIEVE ME

Slowly

G D- Am Cm G D7

WHY DON'T YOU BE-LIEVE ME It's you I a - dore

G G- Am D7 G D+

For - ev - er and ev - er Can I prom - ise more?

G D- Am Cm G D7

I've told you so oft - en The way that I care

G G- Am D7 G

WHY DON'T YOU BE - LIEVE ME It just is - n't fair

Dm7 G7 C Dm7 G7 C

Here, - is a heart, - that is lone - ly Here, - is a heart, - you can take

Em7 A7 D E7 A7 D7

Here, - is a heart, - for you on - ly, That you can keep or break.

G D- Am Cm G D7

How else can I tell you What more can I do

G G- Am D7 G

WHY DON'T YOU BE - LIEVE ME I love on - ly you.

TENNESSEE WALTZ

By
REDD STEWART and
PEE WEE KING

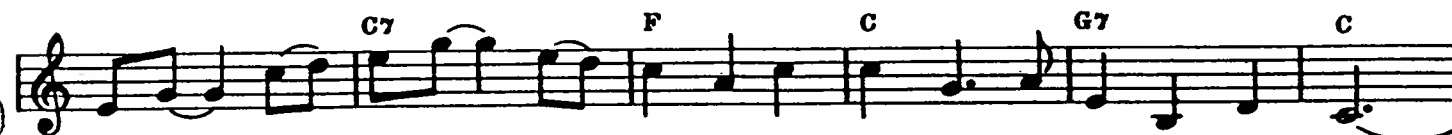
Moderately



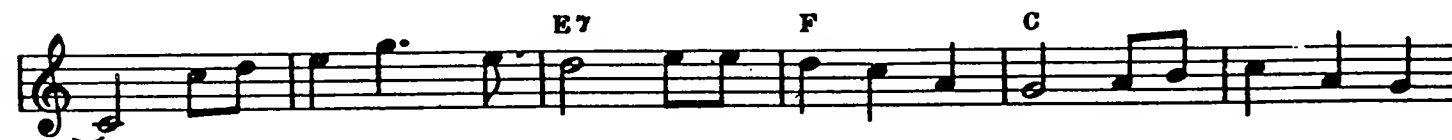
I was waltz-ing_ with my dar-lin'_ to the TEN-NES - SEE_



WALTZ When an old friend I hap-pened to see_____ In-tro-duced him_ to my



loved one_ and while they_ were waltz-ing My friend stole my sweet-heart from me_____



_ I re-mem-ber the night and the TEN-NES-SEE WALTZ Now I know just how



much I have lost_____ Yes I lost my_ lit-tle dar-lin'_ the_



night they_ were_ play-ing The beau-ti-ful TEN-NES-SEE WALTZ._____

TEACH ME TONIGHT

Fm7 Bb7 Eb7+5 Eb Gm7 C7 C7+5
 Did you say, "I've got a lot to learn?" Well, don't think I'm try- ing

Fm7 Bb7 Bbm6 C7 Fm Fm7 Bb7
 not to learn, Since this is the per- fect spot to learn, TEACH ME TO -

Eb Fm7 Bb7 Eb7+5 Eb Gm7 C7 C7+5
 NIGHT. Start- ing with the "A, B, C" of it, Right down to the "X, Y,

Fm7 Bb7 Bbm6 C7 Fm Fm7 Bb7
 Z" of it. Help me solve the mys- ter - y of it, TEACH ME TO -

Eb6 Fm Gm7 Gm7 Fm Bb7 Ebmaj.7 Gdim
 NIGHT. The sky's a black- board high a bove you, If a

Fm7 Bb7 Bb7+ Eb9 Eb6 Cm6 D7-9 Gm Gm7 C7
 shoot- ing star goes by I'll use that star to write I love you, A

Cm7 F9 Bb7 Fm7 Bb7 Bb7+ Eb Gm7 C7 C7+5
 thou- sand times a- cross the- sky. One thing is- n't ver- y clear, my love, Should the teach- er stand so

Fm7 Bb7 Bbm6 C7 Fm Fm7 Bb7
 near, my love, Grad- u - a- tion's al- most here, my love, TEACH ME, TO -

1. Eb Cdim Bb7 Fm7 Bb7 Bb7+ 2. Eb Ab7 Eb Eb6
 NIGHT. Did you say, "I've got a NIGHT.

ALL THE WAY



When some-bod-y loves you, It's no good un-less he loves you All the way.



Hap-py to be near you When you need some-one to cheer you All the way.



Tall-er— than the tall-est tree is, That's how it's got to feel;



Deep- er— than the deep blue sea is, That's how deep it goes— if it's real.



When some-bod-y needs you, It's no good un-less he needs you All the way.



Through the good or lean years And for all the in-be-tween years, Come what may. Who knows—where the



road will lead us? On - ly a fool would say,— But if you let me love you, It's for



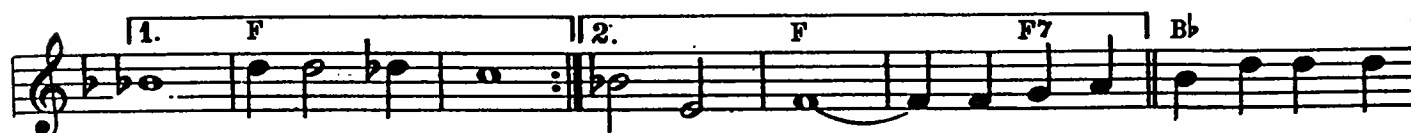
sure I'm gon-na love you All— the way, All the way.

LIECHTENSTEINER POLKA

Briskly



Ja, — das ist die Liech-ten-stei-ner Pol-ka mein Schatz! Pol-ka mein
Da — bleibt doch kein Liech-ten-stei-ner auf sei-nem Platz! Auf sei-nem



Schatz! Pol-ka mein Schatz! Platz mein Schatz! — Man kann beim Schie-ben, Schie-ben,



Schie-ben sich in bei-de An-gen seh'n. Man muss sich lie-ben, lie-ben, lie-ben, und die Lie-be, die ist



schön! Oh ja, — so ei-ne Liech-ten-stei-ner Pol-ka die hat's, die macht Ra-



batz, mein Schatz! — Der al-te Herr von Liech-ten-stein, Ja! Ja!



Ja! — Der konn-te nicht al-lei-ne sein, Nein! Nein! Nein! — Er schick-te sei-ne



Bo-ten aus, Ja! Ja! Ja! — Schaut mir nach Mu-si-kan-ten aus und



schickt sie mir in's Haus! Die Mu-sik leg-te los, — da wuss-ten Klein und Gross:

Don't You Know?

Refrain Bb Bbmaj.7 Eb G7 Cm

DON'T YOU KNOW? I have fall - en in

Cm7 F7 F7+5 Bbmaj.7

love with you, For the rest of my whole life through.

Bb Bbmaj.7 Eb G7 Cm

DON'T YOU KNOW? I was yours from the

Cm7 F7 F7+5 Bbmaj.7 Fm6

ver - y day That you hap - pened to come my way. Can't

G7 Cm G7 Cm Cm7

you see I'm un - der your spell? By the look in my

F7 Bb

eyes, Can't you tell, Can't you tell? DON'T

Bbmaj.7 Eb G7 Cm Bb

YOU KNOW? Ev - ry beat of my heart keeps cry - ing out, "I

Cm7 F7 (2nd time) Bb F7 Bb

want you so!" DON'T YOU KNOW? KNOW?

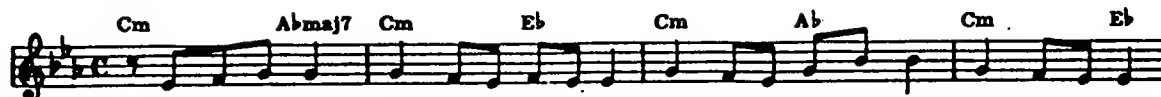
From the Musical Production "HAIR"

HAIR

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Ad lib.



She asks me why I'm just a hair-y guy. I'm hair-y noon and night, Hair that's a fright.

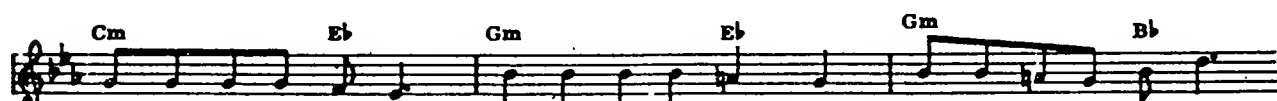


I'm hair-y high and low, Don't ask me why, don't know. It's not for lack of bread, like the Grate-ful Dead.

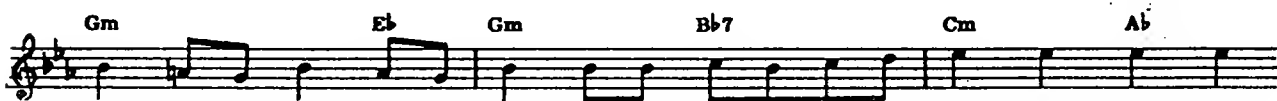
Moderately slow beat



Dar-lin', give me a head with hair, Long beau-ti-ful hair, Shin-ing, gleam-ing,



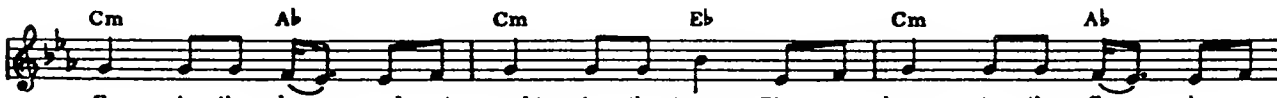
steam-ing, flax-en, wax-en, Give me down to there hair, Shoul-der length or long-er,



Here, ba-by, there, mom-ma, ev-ry-where, dad-dy, dad-dy. Hair, hair, hair, hair,



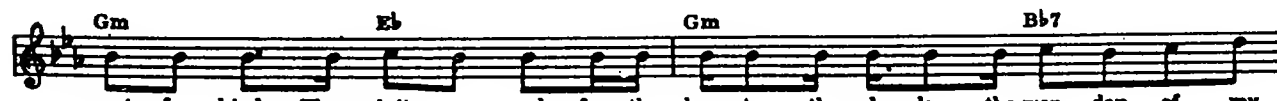
hair, hair, hair. Flow it, show it, long as God can grow it, my hair. Let it



fly in the breeze and get caught in the trees, Give a home to the fleas in my



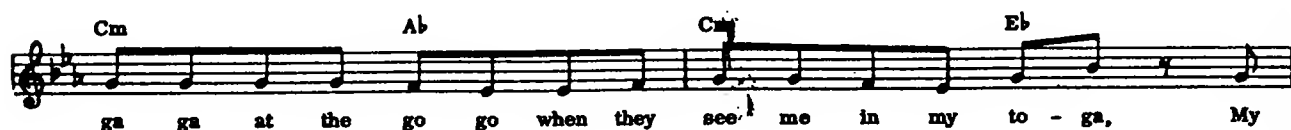
hair, A home for the fleas, (yeah) a hive for the bees, (yeah) a



nest for birds, There ain't no words for the beau-ty, the splen-dor, the won-der of my



Hair, hair, hair, hair, hair, hair, hair. Flow it, show it, long



From the American Tribal Love-Rock Musical "HAIR"

AQUARIUS

Moderately

Moderately

mf

When the moon _____ is in the sev-enth house. _____

and Ju - pi - ter a - ligns with

Am Dm7 C7

Mars, _____ Then peace _____ will guide the _____

Am F G7

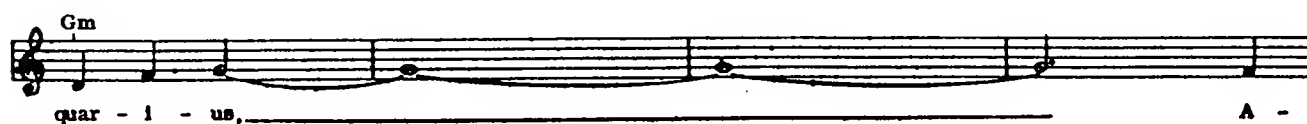
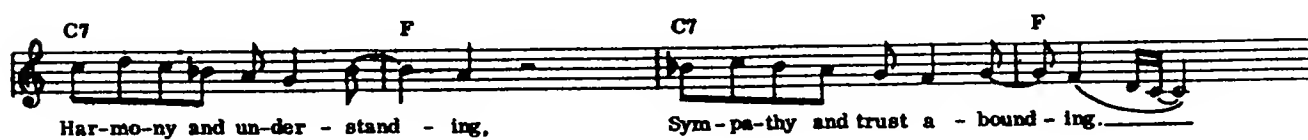
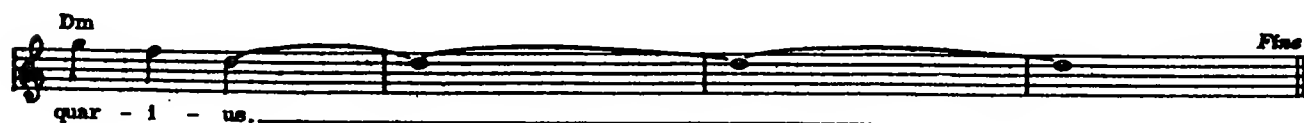
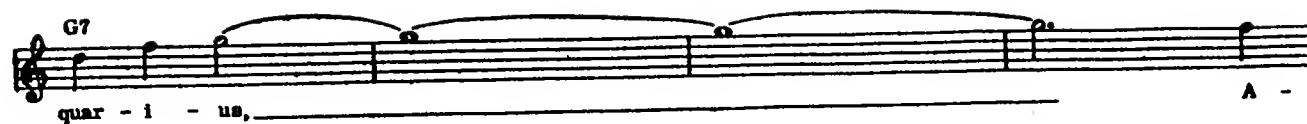
plan - ets, And love will steer the

C Tacet Bb

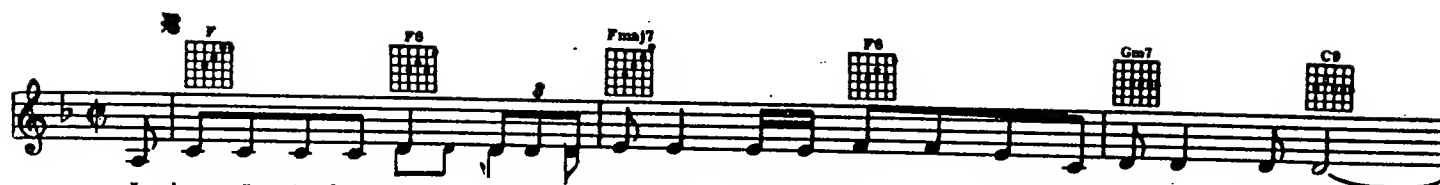
stars; This is the dawn - ing of the age of A - quar - i - us, The

Detailed description: This is a musical score for a vocal part. It features a single staff with a treble clef. The key signature has one flat (Bb). The tempo/mood is marked 'C' (Crescendo) and 'Tacet'. The lyrics are: 'stars; This is the dawn - ing of the age of A - quar - i - us, The'. The melody consists of quarter and eighth notes.

age of A - quar - i - us. _____ A -



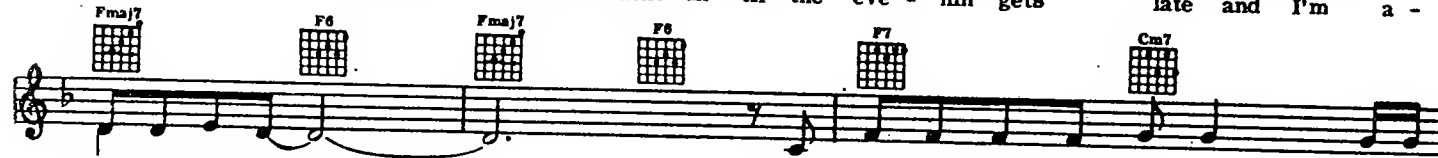
SOMETHIN' STUPID



I know I stand in line un-til you think you have the time to spend an eve-nin' with me.
 prac-tice ev-'ry day to find some clev-er lines to say to make the mean-ing come through.

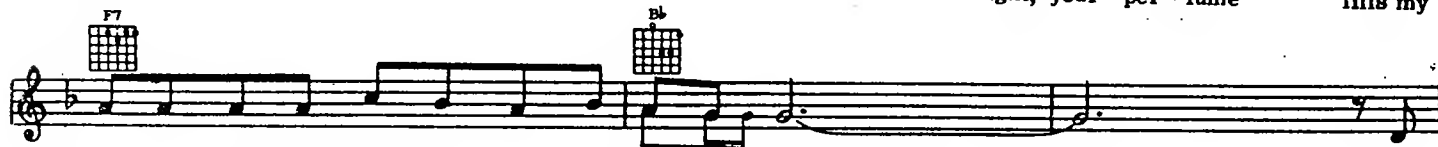


And if we go some place to dance, I know that there's a chance you won't be
 But then I think I'll wait un-til the eve-nin' gets late and I'm a -



leav-in' with me.
 lone with you.

Then af-ter-wards we drop in - to a
 The time is right, your per-fume fills my

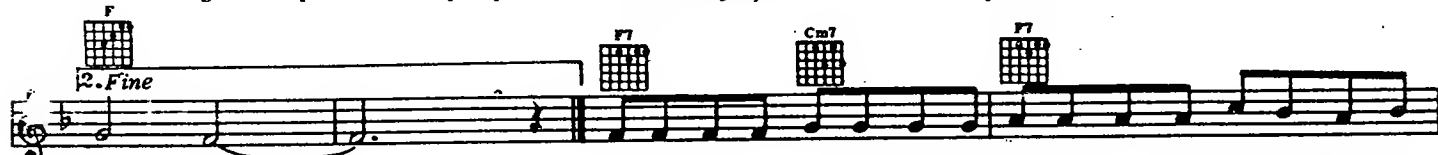


qui-et lit-tle place and have a drink or two.
 head, the stars get red. and oh, the night is so blue.

And




then I go and spoil it all by say-in' some-thin' stu-pid, like "I love you." I can



love you."

see it in your eyes that you de-spise the same old lines you heard the



night be-fore.

And though it's just a line to you, for



me it's true and nev-er seemed so right be-fore.

327

Refrain (Rather slow)

I give to you and you give to me

True love, true love. So,

on and on it will al - ways be

True love, true love. For you and

I have a guard - ian an - gel on high With

noth - ing to do But to give to

you and to give to me Love for - ev - er

1. G C D7 G 2. G

true. I true.

Music To Watch Girls By

The musical score is written in G minor (three flats) and 4/4 time. It consists of ten staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The key signature has three flats (Bb, Eb, Ab). The melody is primarily composed of eighth and quarter notes, with some rests. The lyrics are: "The boys watch the girls, While the girls watch the boys, Who watch the girls go by. Eye to eye, They sol-emn-ly con-vene, To make the scene. Which is the name of the game, Watch a guy watch a dame, On an-y street in town. Up and down, And o-ver and a-cross, Ro-mance is boss. Guys talk girl-talk It hap-pens ev-'ry-where. Eyes watch girls walk with ten-der lov-ing care. It's keep-ing track of the pack, Watch-ing them watch-ing back, That makes the world go 'round. Watch that sound. Each time you hear a loud col-lec-tive sigh. They're mak-ing MU-SIC TO WATCH GIRLS BY. The". The score ends with a double bar line and a repeat sign.

Gm Gm(+7) Gm7 Gm6 A7
 The boys watch the girls, While the girls watch the boys, Who watch the girls go by.

Cm A7 D7
 Eye to eye, They sol-emn-ly con-vene, To make the scene. Which is the

Gm Gm(+7) Gm7 Gm6 A7
 name of the game, Watch a guy watch a dame, On an-y street in town.

Cm A7 D7
 Up and down, And o-ver and a-cross, Ro-mance is boss.

G7 Cm F7 Bb
 Guys talk girl-talk It hap-pens ev-'ry-where.

D7 Gm A7 D7
 Eyes watch girls walk with ten-der lov-ing care. It's keep-ing

Gm Gm(+7) Gm7 Gm6 A7
 track of the pack, Watch-ing them watch-ing back, That makes the world go 'round.

Cm A7
 Watch that sound. Each time you hear a loud col-lec-tive sigh.

D7 Gm Cm Gm 1. 2.
 They're mak-ing MU-SIC TO WATCH GIRLS BY. The

SO WHAT'S NEW?

So tell me, babe, what's new? _____ And how's the scene with you? _____
 Yeah, I need you so! _____ How you'll nev - er know. _____

Gee it's good to see you babe! _____ good to see you babe.

You walked in, lights went on all o - ver my

face. You lit up the place and you've been gone just too long now. So

tell me, babe, what's new? _____ You glad to see me too? _____ Hey, my

world is spin-nin'! Now I know I'm win-nin'! You stay home now; don't

ev - er roam now and I'll say: "Babe, it's so good to see you!"

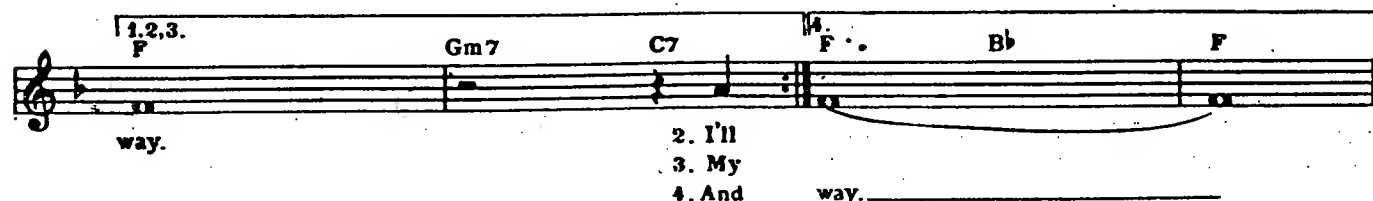
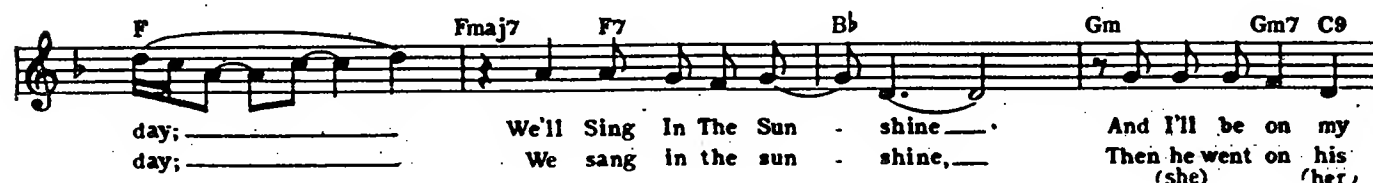
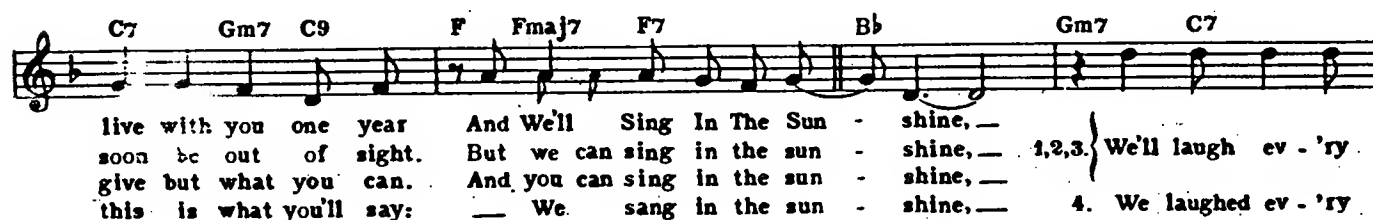
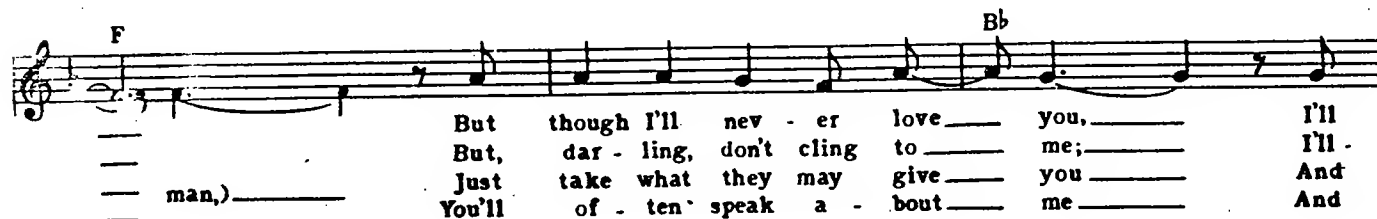
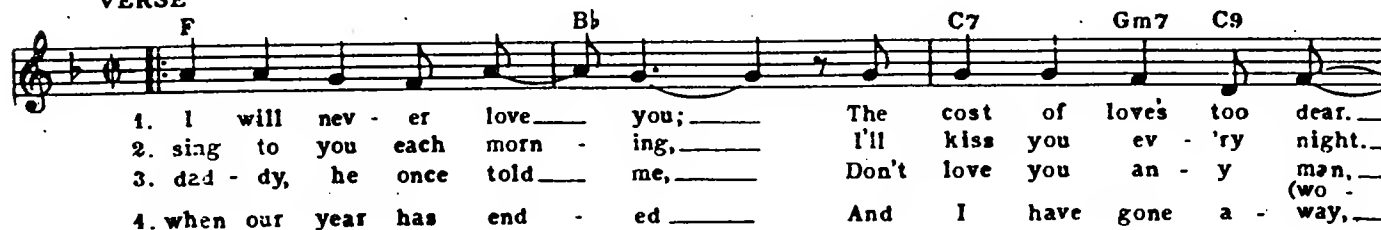
WE'LL SING IN THE SUNSHINE

By GALE GARNETT

CHORUS



VERSE



WHEN I FALL IN LOVE

331

Slowly



When I Fall In Love it will be for - ev - er,



Or I'll nev - er fall in love. In a rest - less world like



this . is, Love is end - ed be - fore it's be - gun, And too man - y moon-light



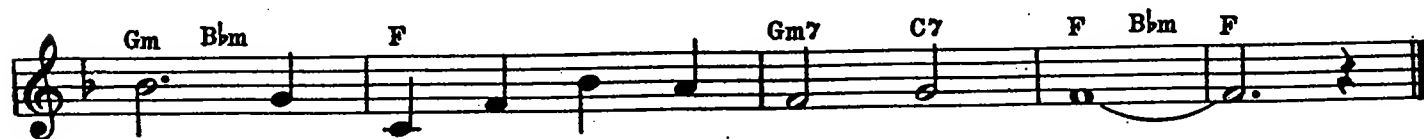
kiss - es Seem to cool in the warmth of the sun. When I give my



heart, it will be com - plete - ly, Or I'll nev - er give my



heart. And the mo - ment I can feel that you feel that way,



too, Is When I Fall In Love with you.

Dear World

From the Broadway Musical "DEAR WORLD"

Music and Lyric by
JERRY HERMAN

With dignity

C **Cdim**

1. Please take your med - i - cine,
2. Please keep your fe - ver down,
3. Some - one has wound - ed you, } **DEAR** **WORLD,**

C **C7/s** **C9 (+5)**

Please keep your pre - sure down,
Please keep your cour - age up,
Some one has poi - soned you, } **DEAR** **WORLD.**

F **F#dim** **C** **Cdim** **C**

Prom - ise to thrive - on each word your doc - tor speaks.
Your vim and vig - or is ver - y sore - ly missed,
And those who love you de - fi - ant - ly in - sist

F **Emaj7** **E6** **E** **Dm7** **G6/9** **G7(b9 +5)**

He'll bring the ros - es back to your cheeks. For
Help us de - clare you "Pa - tient dis - missed." And
That you get off that crit - i - cal list. So

C **Cdim**

you've been a pal - lid and blah world,
stand on your crutch - es with pride, world,
make your re - cov - e - y quick, world,

C **C7/s** **C9 (+5)**

Stick out your tongue - and say "Ahh," world.
You've got to save - your own hide, world.
We're sick of hav - ing a sick world.

F **F#dim** **C** **Cdim** **C**

We'll give you plas - ma and ton - ic by the
We'll bring you li - lacs un - til you're back in
We want you danc - ing to - mor - row aft - er

A7 **G#7** **A7** **Dm7** **G11** **Gdim** **G7**

spoon, } So be a **DEAR** **WORLD,** { Take your med - i - cine,
tune, } { Keep your fe - ver down,
noon, } { Take the stitch - es out,

Dm7 **G11** **Gdim** **G7** **Dm7**

DEAR **WORLD,** { Keep your pres - sure down,
{ Keep your cour - age up,
Rip the ban - dage off, } **DEAR** **WORLD,**

1. 2. C Dm7 G7

G11 Gdim G7

And get well soon!

3. C Dm7 C

soon!

THE HAPPY WANDERER

(VAL-DE RI-VAL-DE RA)

Words by
ANTONIA RIDGE

Music by
FRIEDR. W. MÖLLER

Bb Cm F7 Bb Cm F7

1. 1
2. 1

Bb F7

I love to go a-wan-der-ing, A-long the moun-tain track, And
love to wan-der by the stream That dance in the sun, So

Bb Cm F7 Bb

as I go, I love to sing, My knap-sack on my back, Val-de
joy-ous-ly It calls to me, "Come! Join my hap-py song!"

F7 Bb F7

ri tra la la la Val-de ra tra la la la Val-de ra tra la la la

Bb F7

la Val-de ha ha ha ha ha ha Val-de ri tra la la la la Val-de

Bb Cm F7

ra tra la la la la My knap-sack on my
"Come! Join my hap-py

Bb

1. 2. 3. 4. Last time only

back song! 2. 1 3. 1 sky.

MY FAIR LADY

With A Little Bit Of Luck

LOEWELERLERNER

"My Fair Lady"

C Cmaj.7 F G7 C Cmaj.7 C8 F G7

1. The Lord a - bove gave man an arm of i - ron — So he could
 2. (The Lord a) - bove made man to help his neigh - bor — No mat-ter
 The gen-tle sex was made for man to mar - ry; — To tend his

C Cmaj.7 C8 F G7 C Cmaj.7 C8 G C7 F

do his job and ne-ver shirk. — The Lord a - bove gave
 where, on land or sea and foam. — The Lord a - bove made
 needs and see his food is cooked. — The gen-tle sex was —

A7 F Cmaj.7 D7 F D7

man an arm of i - ron. But with a lit-tle bit of luck, with a
 man to help his neigh - bor. But with a lit-tle bit of luck, with a
 made for man to mar - ry, But with a lit-tle bit of luck, with a

G G9+ C E7 F Cdim C F6 C G7 C

lit - tle bit of luck, (Some - one else -'ll do the blink - in' work. —
 luck, you can have it all and not get hooked home. —

G7

With a lit-tle bit, With a lit-tle bit, With a

G7 F G7 C 1. 2.

lit - tle bit of luck you'll nev - er work.
 luck you won't get hooked. The Lord a - Oh, you can

F C Gdim G

walk the straight and nar - row, — But with a lit-tle bit of

D7 C D7 G G7

luck you'll run a - mok. With a lit - tle bit. With a

G7 C

lit - tle bit, With a lit - tle bit of bloom - ing luck. —

C

Everybody Loves Somebody

335

Verse

Some-where there's an - oth - er heart To warm a heart that's cold;
 Some-one's hand is wait-ing for A lone - ly hand to hold. Ev-'ry dream-er has a dream That
 one day may come true. Ev - 'ry one has found it so And some day so will you.

Chorus - Slowly

EV-'RY-BOD-Y LOVES SOME-BOD-Y some-time, — Ev-'ry-bod-y falls in love some-how.
 Some-thing in your kiss just told me My some-time is now. Ev-'ry-bod-y finds some-body
 some-place, — There's no tell-ing where love may ap-pear. Something in my heart keeps say-ing My
 some-place is here. If I had it in my pow-er — I'd ar-range for ev-'ry girl to have your
 charms. Then - ev-'ry min-ute, ev-'ry hour — Ev-'ry boy would find what I found in your arms.
 EV-'RY-BODY LOVES SOME-BODY some-time. — And, although my dream was o-ver - due,
 Your love made it well worth wait-ing For some-one like you. you.

HEARTACHES BY THE NUMBER

Verse

Heart - ache Num - ber One was when you left me,
Heart - ache Num - ber Three was when you called me,

I nev - er knew that I could hurt this way.
And said that you were com - ing back to stay.

gain, door, I You came back and nev - er meant to stay.
wait - ed but you must have lost your way.

Chorus

Now I've got Heart-aches By The Num-ber, Troub-les by the score,

Ev - 'ry day you love me less, Each day I love you more.

Yes, I've got Heart-aches By The Num-ber, A love that I can't

Everybody Loves Somebody

335

Verse

Some-where there's an - oth - er heart To warm a heart that's cold;
 Some-one's hand is wait-ing for A lone-ly hand to hold. Ev-'ry dream-er has a dream That
 one day may come true. Ev - 'ry one has found it so And some day so will you.

Chorus - Slowly

EV-'RY-BOD-Y LOVES SOME-BOD-Y some-time, - Ev-'ry-bod-y falls in love some-how.
 Some-thing in your kiss just told me My some-time is now. Ev-'ry-bod-y finds some-body
 some-place, - There's no tell-ing where love may ap-pear. Something in my heart keeps say-ing My
 some-place is here. If I had it in my pow-er - I'd ar-range for ev-'ry girl to have your
 charms. Then - ev-'ry min-ute, ev-'ry hour - Ev-'ry boy would find what I found in your arms.
 EV-'RY-BOD-Y LOVES SOME-BOD-Y some-time - And, although my dream was o-ver - due,
 Your love made it well worth wait-ing For some-one like you. you.

HEARTACHES BY THE NUMBER

Verse

Heart - ache Num - ber One was when you left me, _____
 Heart - ache Num - ber Three was when you called me, _____

I nev - er knew that I could hurt this way. _____
 And said that you were com - ing back to stay. _____

And Heart - ache Num - ber Two was when you came back a -
 With hope - ful heart I wait - ed for your knock on the

gain, door, I You came back and nev - er meant to stay. _____
 wait - ed but you must have lost your way. _____

Chorus

Now I've got Heart-aches By The Num-ber, Troub-les by the score,

Ev - 'ry day you love me less, Each day I love you more. _____

Yes, I've got Heart-aches By The Num-ber, A love that I can't

win, But the day that I stop count-ing, That's the day my world will end.

1. G

2. D7 G

day my world will end.

BAUBLES, BANGLES AND BEADS

Andante

Bau- bles, ban- gles, Hear how they jing-ling-a-ling-a, Ban- bles,

ban- gles, Bright, shin- y beads. Spar- kles, span- gles, My heart will

sing, sing-a-ling-a, Hear-ing bau- bles, ban- gles and beads. I'll

glit-ter and gleam so, Make some- bod- y dream so That

some- day he say Day so a ring, ring-a-ling-a, I've heard

that's where it leads, — Hear-ing bau- bles, ban- gles and beads. —

SPANISH EYES

CHARLES SINGLETON, EDDIE SNYDER & BERT KAEMPFERT

Blue Span-ish Eyes — Tear-drops are fall - ing from your Span - ish Eyes —

Blue — Span-ish Eyes — pret - ti - est eyes in all of Mex - i - co —

Please — please don't cry — This is just a - dios and not good-bye. —

True — Span - ish Eyes — Please smile for me once more be - fore I go —

Soon — I'll re - turn — Bring-ing you all the love your heart can hold —

Please — say Si Si — Say you and your Span - ish Eyes will wait for me. —

Span-ish Eyes — Wait for me, say Si Si! —

Sung in the 20th Century-Fox CinemaScope Production "AN AFFAIR TO REMEMBER"

AN AFFAIR TO REMEMBER

(OUR LOVE AFFAIR)

Our love affair is a wonderful thing, That
Ce bel amour, qui ne peut mou-rir, Se -

we'll rejoice in re-mem-ber-ing. Our
ra pour nous un doux sou-ve-nir, Pro -

love was born with our first em-brace, And a
messe ar-dente du pre-mier bai-ser, Qui nous

page was torn out of time and space. Our
lie, tous deux, pour l'é-ter ni-le D'un

love affair, may it al-ways be, a flame to
bel a-mour tou-jours gran-dis-sant, Qui dé-fie -

burn through e-ter-ni-ty. So, take my hand with a
ra les é-preuves du temps. Trou-vez la joie, res-te

fer-vent pray'r. That we may live and we may
dans mes bras, Que nous vi-vions un bel a -

share a love affair to re-mem-ber
mour, Af-faire de cœur, qu'on n'ou-blie

1. ber. pas. Our Ce 2. ber. pas. Fdim Gm7 F


Folsom Prison Blues

Words and Music by
JOHNNY CASH

Moderately (not too slow)


CHORUS

G



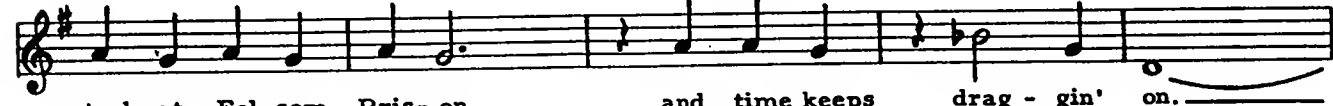
1. I hear the train a - com - in'; it's roll - in' 'round the bend, And
2. When I was just a ba - by my ma - ma told me, "Son, _____"

Gdim G G7




I ain't seen the sun - shine since I don't know when. I'm
al - ways be a good boy; don't ev - er play with guns. But I

C G




stuck at Fol - som Pris - on and time keeps drag - gin' on.
shot a man in Re - no just _____ to watch him die. _____

D7



But that train _____ keeps _____ roll - in'
When I hear that whistle blow - in'

G 1 G 2 G



on down to San _____ An - tone. _____
I hang my head _____ and _____ cry. _____

3. I bet there's rich folks eatin' in a fancy dining car.

They're prob'ly drinkin' coffee and smokin' big cigars,

But I know I had it comin', I know I can't be free,

But those people keep a-movin', and that's what tortures me.

4. Well, if they freed me from this prison, if that railroad train was mine,

I bet I'd move ot over a little farther down the line,

Far from Folsom Prison, that's where I want to stay,

And I'd let that lonesome whistle blow my blues away.

I'll Never Fall In Love Again

From the Broadway Musical "PROMISES, PROMISES"

Lyric by
HAL DAVID

**Music by
BURT BACHARACH**

Rhythmically

What do you get when you fall in love,— A {girl} {guy} with a pin to burst—

— your bub - ble, That's what you get for all your trou - ble,

Fm7 **B♭7** **A♭7(no 5)** **E♭**

I'LL NEV-ER FALL IN LOVE A - GAIN.

Abmaj7 Bb Eb Eb maj7 Eb Eb maj7

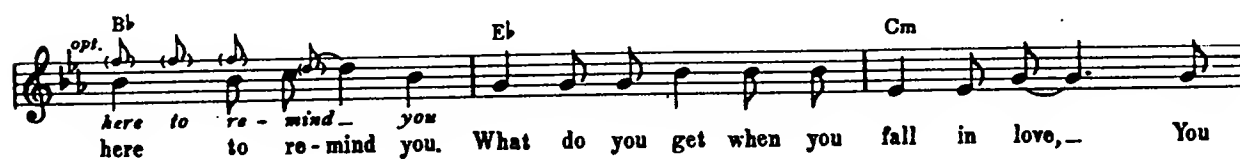
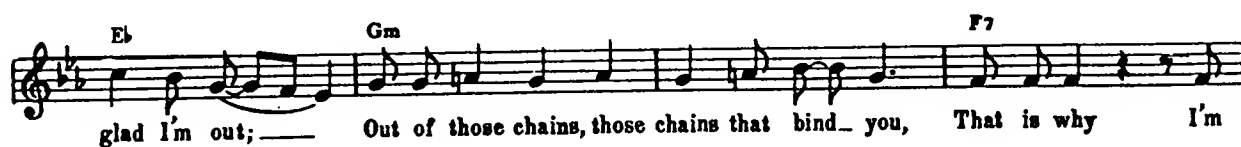
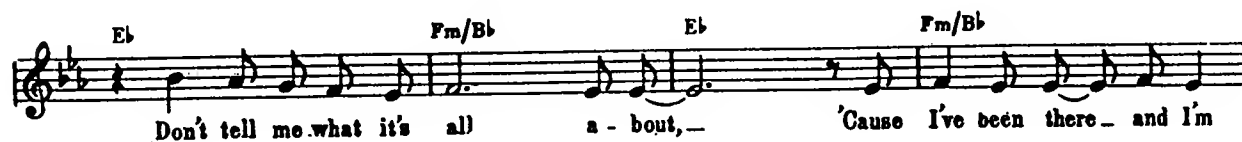


I'LL NEV-ER FALL IN LOVE A-GAIN.

— pneu - mo - nia, Aft - er you do, she'll nev - er phone - you;

— and bat - tered, That's what you get, a heart that's shat - tered;

— an o - cean, That's what you get for your de - vo - tion,



I Could Have Danced All Night

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Allegro

Bed! bed! I

could - n't go to bed, My head's too light to try to set it

down. Sleep!

sleep! I could - n't sleep to - night, Not for all the

jew - els in the crown.

Refrain (Very brightly)

I could have danced all night! I could have

danced all night! And still

have begged for more.

I could have spread my wings

And done a thou - sand things I've

nev - er done be - fore.

I'll nev - er know what made it

so ex - cit - ing,

Why all at once my heart took

flight. I on - ly know

when he be - gan to dance with

me, I could have danced, danced, danced,

All night. I could have night.

Cmaj.7 C6 D^b C

G7 1. C 2. C

E F#m7 B7 E Emaj.7 E6

C6 Cmaj.7

G7 2

G7+ Cmaj.7

F Dm7 Dm6 F

"Camelot"

If Ever I Would Leave You

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

F9

If ev - er I would leave you. It would - n't be in
Bbmaj9 Bb Fdim F7 Gdim F7 Bbdim F7(b9)

sum - mer. See - ing you in sum - mer I nev - er would
Bbmaj9 Bb6 Dm Bb7 Eb Cm F7

go. Your hair streaked with sun - light, Your lips red as
Bbmaj9 Bb6 Cm7 G7 Cm Cm7 Dm7 Cm7

flame, Your face with a lus - tre that puts gold to shame!
F7 F9

But if I'd ev - er leave you, It could - n't be in
Bbmaj9 Bb6 Fdim F7 Gdim F7 Bbdim F7(b9)

au - tumn. How I'd leave in au - tumn I nev - er will
Bbmaj9 Bb6 Dm Bb7 Eb Cm F7 Bbmaj9

know. I've seen how you spar - kle When fall nips the air.
Bb6 Cm7 G7 Cm Cm7 F7(b9) Bb

I know you in au - tumn And I must be there.
D D+ D6 G A7 D Dmaj7

And could I leave you run - ning mer - ri - ly through the snow?
D8 F9 B F# Em7 A7

Or on a win - try eve - ning when you catch the fi - res
D F7 F9

glow? If ev - er I would leave you, How could it be in
Bbmaj9 Fdim Cm7 F Gdim F7 Ebmaj7 Cm8

spring - time, Know - ing how in spring I'm be - witch - ed by you
D7(sus) D7 Gm7 Dm Bb7 Eb Ebmaj7 Cm7 Ebm

so? Oh, not not in spring - time! Sum - mer, win - ter or
Bb C9 F9 Cm7 F7(b9)

fall! No, nev - er could I leave you at
1. Bb6 2. Bb6 Bb Cb6 Bb

all! And could I all!

The win - ter is for - bid - den till De - cem - ber — And
 F Fmaj7 Bb Gb F Cdim

ex - its March the sec - ond on the dot. By
 C7 Cdim C7 E7

or - der sum - mer lin - gers through Sep - tem - ber — in
 A A7

Cam - e - lot.

Cam - e - lot! Cam - e - lot! I know it
 D Dmaj7 D6 D Dmaj7 D6 D Em
 Dmaj7 Em D Em Dmaj7 Em D

sounds a bit bi - zarre, But in
 F Cdim

Cam - e - lot, Cam - e - lot, That's
 Gm7 Dm6 C9 Cdim Gm7 Dm6 C C7

how con - di - tions are. The
 F F6 Fmaj7 F6 F

rain may nev - er fall till af - ter sun - down. — By
 Fmaj7 Bb Gb F Cdim

eight the morn - ing fog must dis - ap - pear. In
 C7 F A7 Dm7 F7

short, there's sim - ply not a more con - gen - ial spot For
 Bb Cdim Gm Bbm F Bb F Bb F Bb F

happ' - ly - ev - er - aft - er - ing than here in
 C7(sus) C7 1. F

Cam - e - lot!
 C7(sus) C9 Bb A Am C7 2. F C7 F6 C

The lot!
 Bb Cdim C7 C7(sus) F

A Lot Of Livin' To Do

Lyric by
LEE ADAMS

From the Broadway Production "BYE BYE BIRDIE"

Music by
CHARLES STROUSE

There are girls, just ripe for some kiss in. And I mean to kiss me a few! Oh, those girls don't know what they're miss - in. I've got A LOT OF LIV - IN' TO DO! And there's wine all read - y for tast - in. And there's Cad - il - lacs all shin - y and new! Got - ta move, 'cause time is a - wast - in. There's such A LOT OF LIV - IN' TO DO! There's mu - sic to play. plac - es to go! Peo - ple to see! Ev - 'ry - thing for you and me! Life's a ball, if on - ly you know it! And it's all just wait - in' for you! You're a - live, so come on and show it! There's such A LOT OF LIV - IN' TO DO! There are LIV - IN', Such A LOT OF LIV - IN'.

Moments To Remember

347

Lyrics by
AL STILLMAN

Music by
ROBERT ALLEN

Chorus-Moderately slow (with feeling)

The New Year's Eve we did the town, the day we tore the goal-post down,
We will have these MOMENTS TO RE - MEM - BER. The qui - et walks, the
nois - y fun, the ball room prize we al - most won, We will have these
MOMENTS TO RE - MEM - BER. Tho' sum-mer turns to win-ter and the
pre - sent dis - ap - pears, The laugh-ter we were glad to share will
e - cho thru the years. When oth - er nights and oth - er days may
find us gone our sep'-rate ways, We will have these MOMENTS TO RE -
MEM - BER. MEM - BER.

Chords: Gmaj7, G6, Gmaj7, G6, G, G+, C, Am, D7, Gdim, G, Gmaj7, G6, Gmaj7, G6, G, G+, C, Am, D7, D7, Cm, G, Fmaj7, G9, G7, C, G, D7, G, G7, C, G, Em, E7, A7, Am7, D7, Gmaj7, G6, Gmaj7, G6, G, G+, C, Am, D7, 1. Cm, G, 2. Cm, G.

Memories Are Made Of This

Medium Bounce Tempo

Words and Music by
TERRY GILKYSON
RICH DEHR
FRANK MILLER

Chorus

Take one fresh and ten-der kiss. — Add one stol-en night of bliss. —

One girl, one boy; some grief, some joy. —

Mem - o - ries are made of this. — Don't for - get a small moon-beam. —

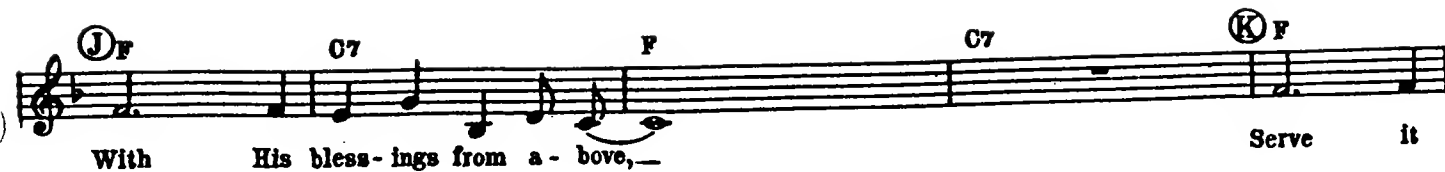
Fold in light - ly with a dream. —

Your lips and mine, two sips of wine. Mem - o - ries are made of this. —

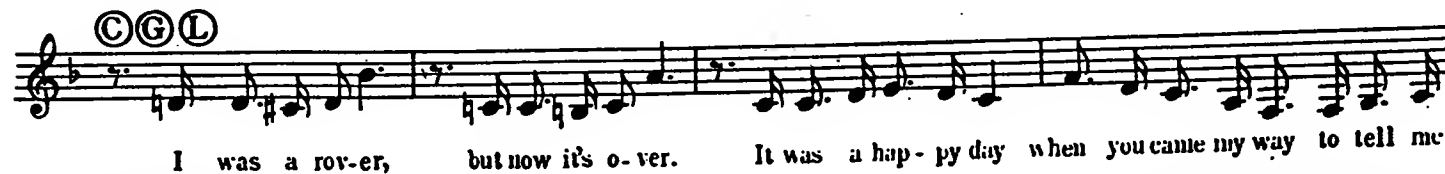
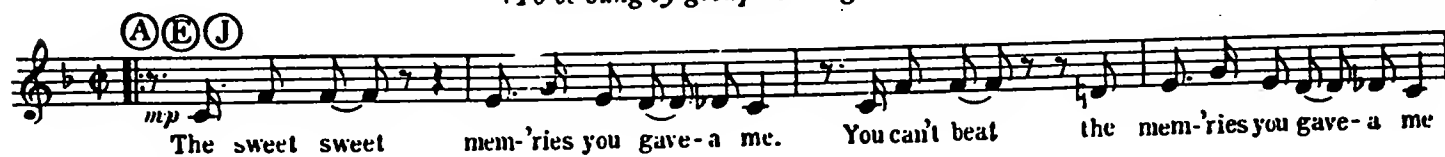
Then add the wed-ding bells, one house where lovers dwell

Three lit - tle kids for the fla - vor. — Stir care - fllly thru the days;

See how the fla - vor stays These are the dreams you will sa vor.



Chorus
(To be sung by group as background)



Step To The Rear

From the Broadway Musical "HOW NOW, DOW JONES"

C7 (+5) F C F D7

Will ev - 'ry - one here - kind - ly STEP TO THE REAR - And let a

Counter-Melody

Here he comes and things are thumbs up

G

win - ner lead the way;

He shows the bums up all down the way

C7 F

1. Here's where we sep - a - rate the notes from the noise, — The
 2. Here's where we sep - a - rate the duck from the quack, — The

Here he comes, a hick of a fel - ler, But

G C

men from the boys, — The rose from the poi - son i - vy.
 ace from the pack, — The pip from the mack - in - tosh - es.

fol - ler his smell - er, I'd say, "O - kay!"

D7

Back in the bunch, — I came up with a hunch, — This was an
 Back in the group, — I came up with the accop, — This was the

There he goes and boy, it shows ya

Gm D7 Gm G#dim F

up and at 'em and day; _____ It's one of those spells —
time to rise and say; _____ I've got in my eye —

Up on your toes ya can't go a - stray. So get in

F+ Gm7

— when you hear the right bells — And your hor - o - scope tells —
— such a ju - bi - lant sky — That the Fourth of Ju - ly —

step be - hind a rep for vim and

C9 C7(+5) F

— you to say. _____ Will ev - 'ry - one here —
— will seem gray. _____

pop And sheer old - fash - ioned guts and gump - tion, cav - i -

C+ Cm6 D7 Gm7

— kind - ly STEP TO THE REAR — And let a win - ner

ar and pheas - ant for din - ner, A win - ner will

C7

1. *Segue to Interlude* 2. *Fine*

lead the way! I hear those way. _____
As our in - way. _____

lead the way. way. _____

Interlude C B C7 C7(+5)

trum - pets be - gin to blare, And now I'm Wash - ing - ton up - on the Del - a - ware } Will
vest - ments be - gin to grow, To quote from Da - vy Crock - ett at the Al - a - mo. }

For Once In My Life

Verse-Freely, with expression

B \flat Bdim Cm7 A B \flat D7

Good - bye, old friend, This is the end of the {man} I used to be, 'Cause there's

Gm Gm(maj7) Gm7 C7 Cm7 F7

been a strange and wel - come change in me.

Chorus-Slowly, with feeling

B \flat B \flat + B \flat 6 Bdim Cm A \flat

For Once In My Life I have some - one who needs me, some - one I've need - ed so

F7 G7 Cm A \flat F7 F7+5 B \flat F7

long, For once, un - a - fraid I can go where life leads me and some - how I know I'll be

B \flat B \flat 6 D+ E \flat

strong. For once I can touch what my heart used to dream of long be - fore I

Cm Fm7 F7 B \flat maj7 Dm Gm Gm7 C7

knew Some - one warm like you would make my dream come

Cm7 F7 B \flat B \flat + B \flat 6 Bdim Cm A \flat

true. For Once In My Life I won't let sor - row hurt me, not like it's hurt me be -

F7 G7 Cm A \flat F7 F7+5

fore, For once I have some - thing I know won't de - sert me,



Recorded by TOM JONES on PARROT RECORDS

GREEN GREEN GRASS OF HOME

Words and Music by
CURLY PUTMAN

Moderato

VERSE

The old home town looks the same as I step down from the
2 old house is still standing, Tho' the paint is cracked and
(recitation) Then I awake and look around me at four grey walls.

train, — and there to meet me is my Ma - ma — and Pa - pa; —
dry, — and there's that old oak tree that I used to play on; —
that surround me and I realize that I was only dreaming

Down the road I look, and there runs Ma - ry hair of gold and
Down the lane I walk with my sweet Ma - ry hair of gold and
For there's a guard and there's a sad old padre arm in arm we'll

lips like cher-ries, it's good to touch the green, green grass of home. Yes, they'll
lips like cher-ries, it's good to touch the green, green grass of home. (to recitation) Yes, they'll
walk at day-break a - gain I'll touch the green, green grass of home. (to Chorus)

CHORUS

all come to meet me arms reach-ing smil-ing sweet-ly it's good to touch the
all come to see me in the

green, green grass of home. (2) The shade of that

old oak tree as they lay me 'neath the green, green grass of home.

By
MEREDITH WILLSON
From the Musical Comedy "The Music Man"

Till There Was You

355

There were bells on the hill, but I nev - er heard them
ring - ing, No, I nev - er heard them at all Till There Was
You. There were birds in the sky but I
nev - er saw them wing - ing, No, I nev - er saw them at
all Till There Was You. And there was
mus - ic and there were won - der - ful ros - es, they
tell me in sweet fra - grant mea - dows of
dawn, and dew, There was love all a -
round, but I nev - er heard it sing - ing, No, I
nev - er heard it at all Till There Was You.
There were You.

IT COULD HAPPEN TO YOU

YAN HEUSEN & BURKE

Slowly with expression Gdim E7 Gdim E7 Am A9dim F7 A9dim F7 G C
Hide your heart from sight, Lock your dreams at night. It could hap - pen to
you. Don't count stars or you might stum - ble. Some - one drops a sig - n
down you tum - ble. Keep an eye on Spring, Run when church bells ring, It could
hap - pen to you. All I did was won - der how your arms would be, And it
hap - pened to me!

Seventy Six Trombones

From the Musical Comedy "The Music Man"

By
MEREDITH WILLSON

Sev-en-ty Six Trom - bones led the big pa - rade, — With a hun-dred and
 ten cor - nets close at hand. — They were fol - lowed by
 rows and rows of the fin-est vir - tu - o - sos, The cream of
 ev - 'ry fa - mous band. — Sev - en - ty Six Trom
 bones caught the morn-ing sun, — With a hun-dred and ten cor - nets right be -
 hind. — There were more than a thou - sand reeds spring-ing up like
 weeds, There were horns — of ev - 'ry shape and kind. — There were
 cop-per bot - tom tym - pa - ni in horse pla - toons, — Thun - der - ing,
 thun - der - ing, all a - long the way. Dou-ble bell eu - pho - ni - ums and
 big bas - soons, — Each has - soon — hav - ing his big fat
 say. There were fif - ty mount-ed can-non in the bat - ter - y, —
 Thun - der - ing, thun - der - ing, loud-er than be - fore. Clar - i nets of
 ev - 'ry size and trum-pet-ers who'd im-pro-vise a full oc-tave high-er than the
 score. Sev-en-ty Six Trom - bones led the big pa - rade, — When the or - der to
 march rang out loud and clear. — Start-ing off with a big bang

C7 F D7 G D7 G D7
 bong on a Chi - nese gong, By a big bang bong-er at the rear.

G7 C Bdim G7 dim G7
 — Sev - en - ty Six Trom - bones hit the coun - ter - point, While a hun - dred and ten cor -

nets played the air. Then I mod - est - ly took my place as the

one and on - ly bass, And I oom - pahed up and down the square.

A la Tuba
 E♭7 A♭ E♭7

Buh buh buh buh buh buh buh buh buh buh, Buh buh buh buh buh

buh buh buh buh buh buh. Buh buh buh buh buh

buh buh buh buh buh buh buh buh buh buh buh

buh buh buh buh buh buh buh.

Sev - en - ty Six Trom - bones hit the coun - ter - point,

— While a hun - dred and ten cor - nets played the air.

— Then I mod - est - ly took my place as the one and on - ly

bass, And I oom - pahed, oom - pahed, oom - pah - pahed,

oom - pahed up and down the square. Sev - en - ty

1. C Bdim G7
 2. C B♭ C B♭

square.

C

Sixteen Going On Seventeen

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

1. You are six - teen, go - ing on sev - en - teen,
2. I am six - teen, go - ing on sev - en - teen,

Ba - by, it's time to think! Bet - ter be - ware, be
I know that I'm na - - ive Fel - lows I meet may

can - ny and care - ful, Ba - by, you're on the brink!
tell me I'm sweet and will - ing - ly I'll be - lieve.

You are six - teen, go - ing on sev - en - teen, Fel - lows will fall in
I am six - teen, go - ing on sev - en - teen, In - no - cent as a

line. Ea - ger young lads and rou - és and cads will
rose. Bach - e - lor dan - dies, drink - ers of bran - dies,

of - fer you food and wine. To - tal - ly un - pre -
what do I know of those? To - tal - ly un - pre -

pared are you To face a world of men.
pared am I To face a world of men.

Tim - id and shy and scared are you of things be - yond your
Tim - id and shy and scared am I of things be - yond my

ken. You need some - one old - er and wis - er
I need some - one old - er and wis - er

Tell - ing you what to do. I am sev - en - teen,
Tell - ing me what to do. You are sev - en - teen,

go - ing on eight - een, I'll take care of you.
go - ing on eight - een. I'll do - pend on

Optional ending To Interlude and 3rd Refrain

you. you.

Climb Ev'ry Mountain

C D G Gm7 C Fmaj7
 Climb ev - 'ry moun - tain, search high and low.
 Fm6 C Dm7 G7 C
 Fol - low ev - 'ry by - way, ev - 'ry path you know.
 C D G Gm7 C Fmaj7
 Climb ev - 'ry moun - tain. ford ev - 'ry stream,
 Fm6 C Dm7 G7 C C7
 Fol - low ev - 'ry rain - bow, till you find your dream!
 F Fmaj7 Dm G C Cmaj7
 dream that will need all the love you can give.
 Am7 D7 G Gmaj7 Em A
 — Ev - 'ry day of your life for as long as you
 D D7 G A7 D
 live. — Climb ev - 'ry moun - tain.
 Dm7 G Cmaj7 Am Am7
 ford ev - 'ry stream, Fol low ev 'ry
 Dm Dm7 C E+ C7+ F6 G7
 rain - bow till you find your
 C F G 1/2. C Dm7 C
 dream! — — — — — dream!

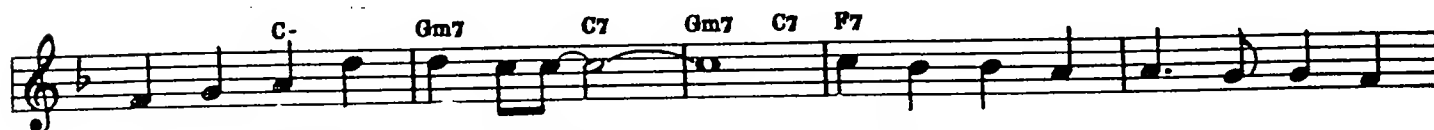
NO, NOT MUCH!

By
AL STILLMAN and
ROBERT ALLEN

Slowly



I don't want my arms a-round you, no, not much! I don't bless the



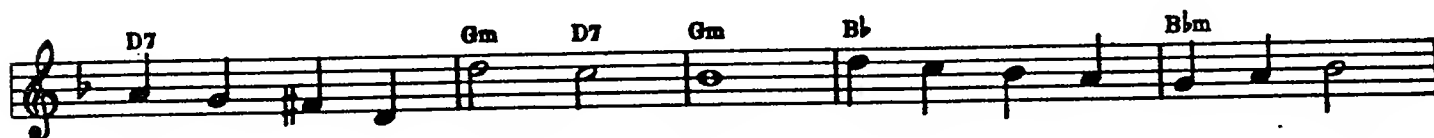
day I found you, no, not much! I don't need you like the stars don't



need the sky; I won't love you long-er than the day I die.



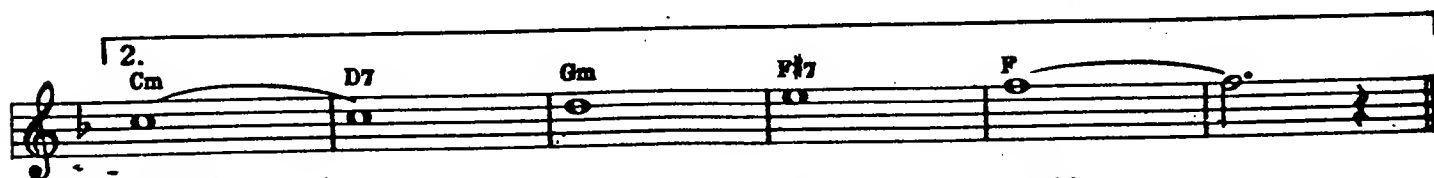
You don't please me when you squeeze me, no, not much! My head's the light-est



from your ver-y slight-est touch. Ba-by, if you ev-er go,



Could I take it? May-be so. Ah, but would I like it? No, not much!



much, No, not much!

SOFT SUMMER BREEZE

361

Slowly



Soft sum-mer breeze, — la - zy old stream, — Cot - ton clouds up high, —



Boy and girl in love, — Hearts up to the sky. —



Whis - per - ing trees — add to the theme, — Gen - tle lul - la - by, —



Boy and girl in love, — Christ - mas in Ju - ly. —



Let folks talk a - bout Ro - me - o and Jul - i - et. —



Kid stuff! Can't com - pare To the day when we first met. —



All through the years — we will re - call — Mo - ments sweet like these, —



How it all be - gan — With a soft sum - mer breeze. —

SINGING THE BLUES

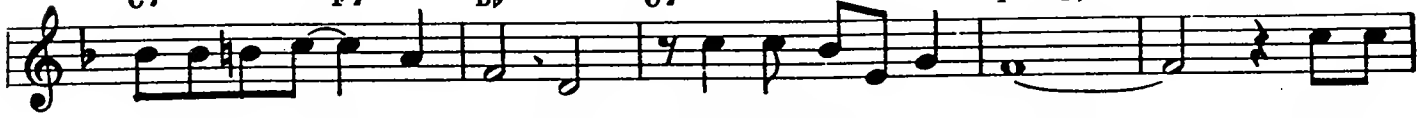
Moderato

F B \flat F



Well, I nev-er felt more like sing-ing the blues,— 'Cause I nev-er thought that

C7 F7 B \flat C7 F B \flat F C7



I'd ev-er lose— Your love, dear. Why'd you do me this way?— Well, I

F B \flat F



nev-er felt more like cry-ing all night,— 'Cause ev - 'ry- thing's wrong— and

C7 F7 B \flat C7 F B \flat F F7



noth-ing ain't right— With-out you. You've got me sing-ing the blues.— The

B \flat F B \flat F B \flat



moon and stars no long-er shine, The dream is gone I thought was mine, There's noth-ing left for

F C7 F



me to do But cry— o - ver you.— Well, I nev-er felt more like

B \flat F C7 F7 B \flat



run-ning a - way.— But why should I' go — 'cause I could-n't stay— With - out you?

C7 1. F B \flat F C7



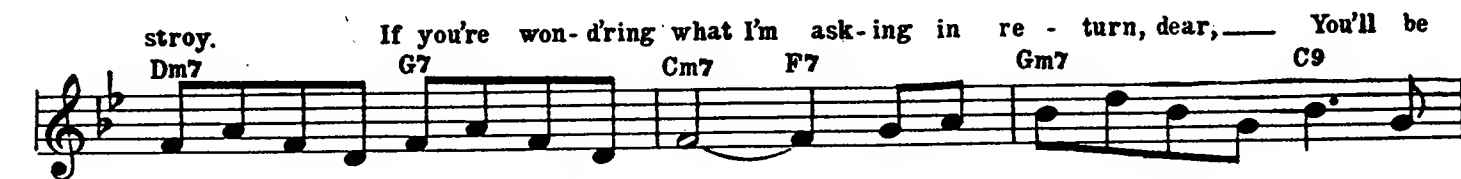
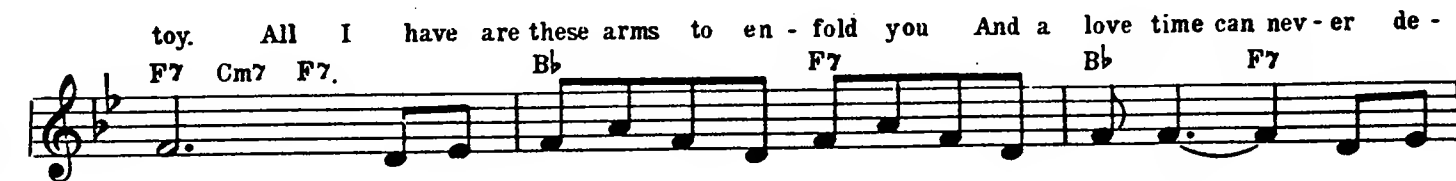
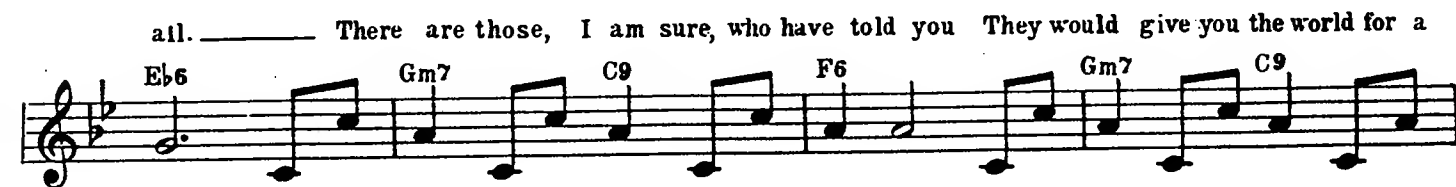
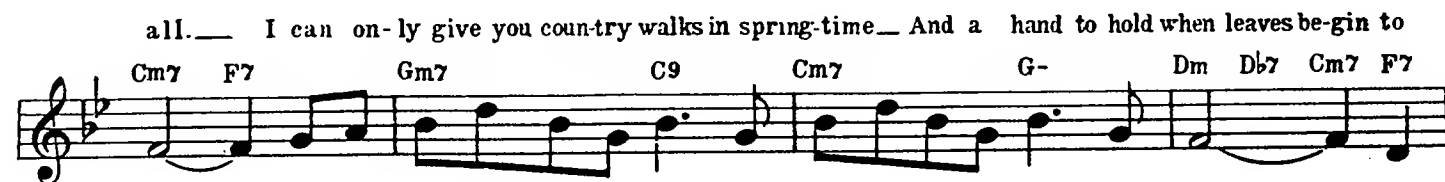
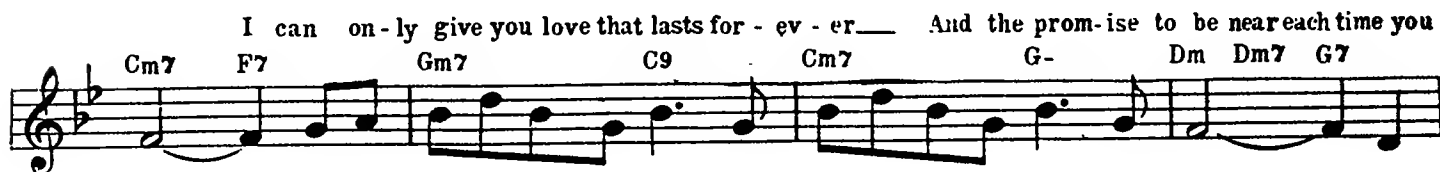
You've got me sing-ing the blues.— Well, I blues.—

2. F B \flat F

THAT'S ALL

363

Slowly



now and ev - er more, That's all, — that's all.

CUTE

Music by NEAL HEFTI
 Lyric by STANLEY STYNE

Chorus:

Boy: Dm7 Em7 A7⁺⁵₋₉ Dm7 G9 C6 A7

Mind if I say you're CUTE!__

Girl:

I don't__ be - lieve we've met!_

Dm7 Em7 A7⁺⁵₋₉ Dm7 G9 Gm7 C7 Gm7 C9

In ev - 'ry way you're CUTE!__

The name__ I did not get.__

Fmaj7 Em7 F6 Fm6 C F9 E7 Am7

Those big blue eyes,__ That turned-up nose,__

But in your case__ a clas-sic face,--

Am6 Am Am6 B7 Emaj7 Gm6 A7(-9)

That cool and care - free pose.__

I may re - gret this yet!_

365

Dm7 Em7 A7⁺⁵₋₉ Dm7 G9 C6 A7

I mean I like your style, —

I like — the things you say, —

Dm7 Em7 A7⁺⁵₋₉ Dm7 G9 Gm7 C7 Gm7 C9

That sly in - trigu - ing smile, —

Your most — per - suas - ive way, —

Fmaj7 Em7 F6 Fm6 C F9 E7 Am7

Your ev - 'ry mood, — Your at - ti - tude, —

My state of mind — is re - de - signed, —

Dm7 Em7 A7⁺⁵ G7(-9) C6

just add up to , you're CUTE! —

— be - cause I find you're CUTE! —

1. Gm6 A7+ 2. D♭9 C9

LOVE ME TENDER

WORDS AND MUSIC BY

ELVIS PRESLEY

VERA MATSON

1. Love me ten - der, love me sweet;
 2. Love me ten - der, love me long;
 3. Love me ten - der, love me dear;

Nev - er let me go. You have made my
 Take me to your heart. For it's there that
 Tell me you are mine. I'll be yours through

life com - plete, And I love you so.
 I be - long, And we'll nev - er part.
 all the years, Till the end of time.

Chorus

Love me ten - der, love me true, All my dreams ful -
 fill. For my dar - lin', I love you,
 And I al - ways will. And I al - ways will.

1. 2. 3.

D7 sus.4 D7 G Am7 D7 D7 sus.4 D7 G

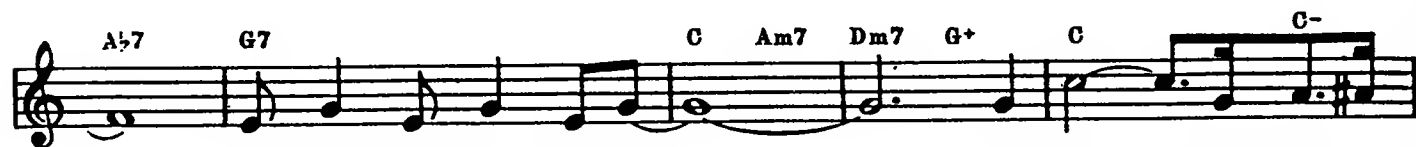
SO RARE

367

Moderato (not too fast) C-



SO RARE, You're like the fra-grance of blos-soms fair___ Sweet as a breath of air___



___ Fresh with the morn-ing dew _____ SO RARE___ You're like the



spar-kle of old cham-pagne,___ Or-chids in cel-lo-phane___ Could-n't com-pare to you___



___ You are per-fec-tion you're my i-de-a Of an-gels



sing-ing the A-ve Ma-ri-a, For you're an an-gel, I breathe and live you, Withev-ry



beat of the heart that I give you SO RARE, This is a heav-en on earth we share



___ Car-ing the way we care___ Ours is a love SO RARE. ___

SHANGRI-LA

Slowly with much expression



Your kiss-es take me - to SHAN-GRI - LA, Each kiss is



mag - ic that makes my lit - tle world a SHAN-GRI - LA. — A land of



blue - birds and foun-tains and noth - ing to do, But cling to an



an - gel that looks like you. And when you hold me, how warm you



are, Be mine, my dar - ling, and spend your life with



me in SHAN-GRI-LA, — For an - y - where you are is SHAN-GRI-LA. —

MAKE THE WORLD GO AWAY

By HANK COCHRAN

VERSE

G7

1. Do you re-mem-ber when you loved me be-fore the world took me a -
hurt you, I'll make it up— day by

C F

stray? If you do then for - give me,
day. Just say you love me like you used to

G7 C

And Make The World— Go A - way.
And Make The World— Go A - way.

CHORUS

F

Make The World Go A - way

G7 C

And get it off— my— shoul - ders,

F G7

Say the things you used to say And Make The World— Go A -

1. C 2. C

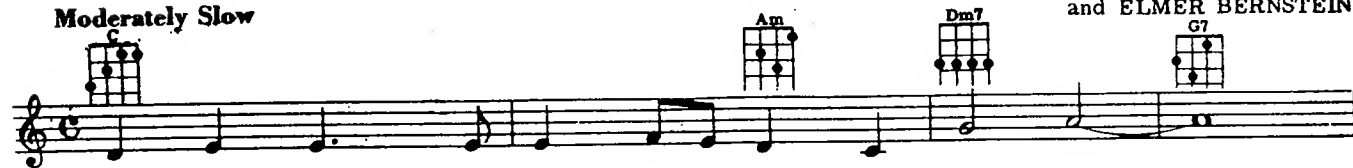
way. 2. I'm sor - ry if I way.

As Sung In The Paramount Picture "LOVE WITH THE PROPER STRANGER"

LOVE WITH THE PROPER STRANGER

By
JOHNNY MERCER
and ELMER BERNSTEIN

Moderately Slow



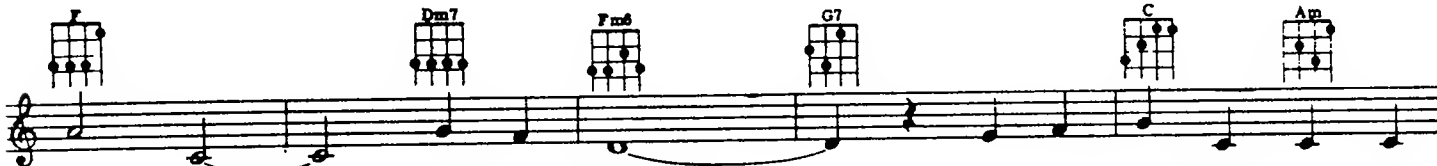
I could fall in love with the prop - er stran - ger.



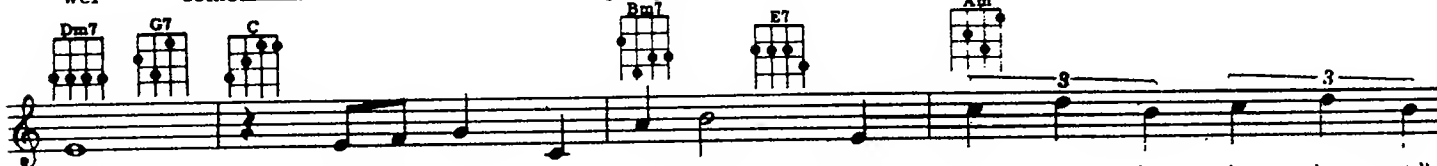
If I heard the bells and the ban - jos ring,



If two cer - tain eyes with a look of dan - ger smiled a



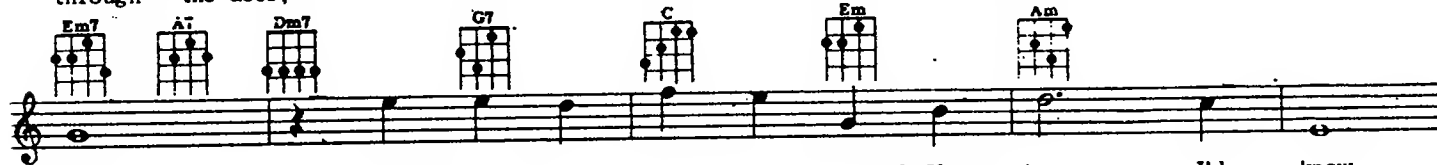
wel - come warm as Spring. If the tom - tom in my



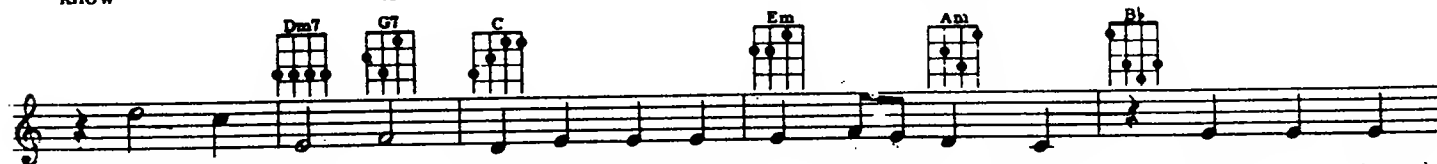
heart sound-ed out a warn-ing, "Don't let her, don't let her walk



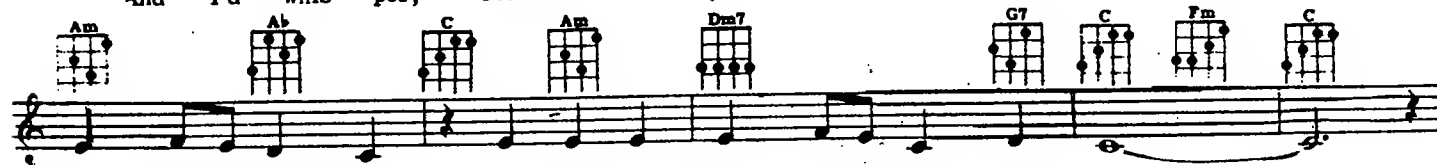
through the door, this is the one you've been wait - ing for." Oh, yes, I'd



know how - ev - er wild it seemed, You know I'd know.



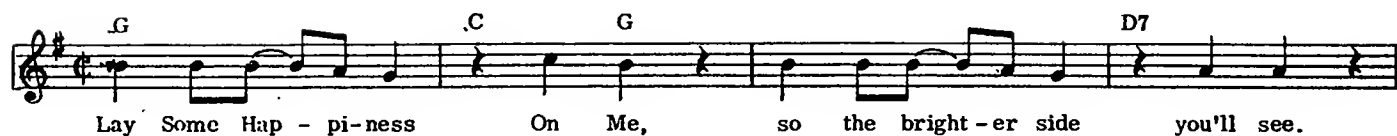
And I'd whis - per, "Come and take my hand, prop-er stran - ger. Don't go through



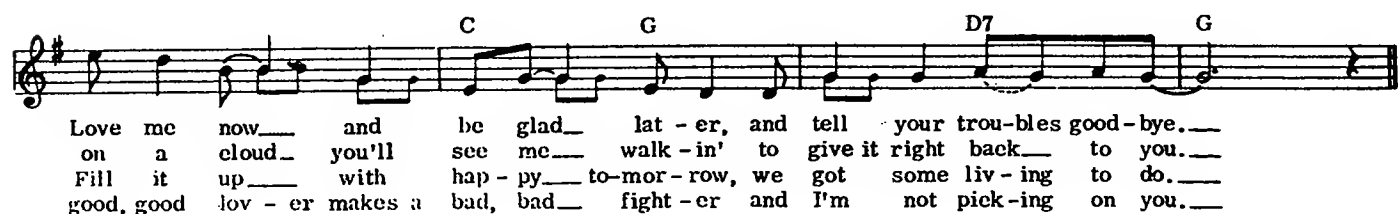
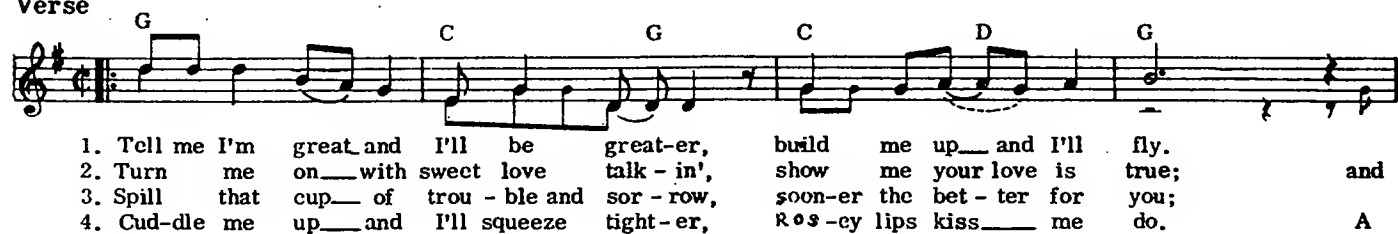
life as a stran - ger, for I'm a poor prop-er stran - ger too."

Lay Some Happiness On Me

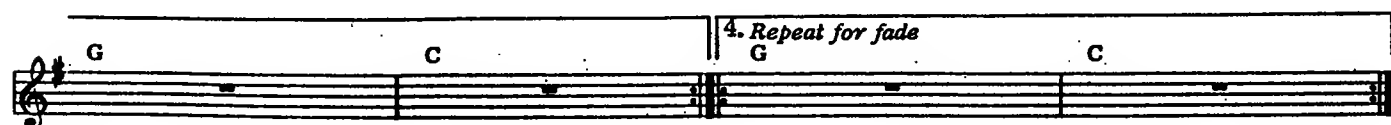
Words and Music by
JEAN CHAPEL
BOB JENNINGS



Verse



Chorus



SIXTEEN TONS

Em

Some peo-ple say a man is made out of mud, A poor man's made out of mus-cle and blood.
see me com-in' bet-ter step a-side, A lot-ta men did-n't and a lot-ta men died.

Em Am C7 Em

Mus-cle and blood and skin and bones, A mind that's weak And a back that's strong. You load
One fist of i-ron the oth-er of steel, If the right one don't-a get you, Then the left one will. You load

Em

Six-teen Tons, what do you get? An - oth-er day old-er and deep-er in debt, Saint

Em Am Em

Pe-ter don't you call me 'cause I can't go, I owe my soul to the com-pa-ny store.

1.2. 3. Em B7 Em B7 Em

If va

From The Musical Play, "MAN OF LA MANCHA"
MAN OF LA MANCHA
 (I, DON QUIXOTE)

Lyric by
JOE DARION

Music by
MITCH LEIGH

Dm Gm Dm

1. Hear me now, oh thou bleak and un - bear - a - ble world, Thou art
(2. Hear me,) heath - ens and wiz - ards and ser - pents of sin, All your

Gm6 A7 (Tacet)

base and de - bauched as can be; And a
das - tard - ly do - ings are past; For a

Dm Gm Dm

knight with his ban - ners all brave - ly un - furled, Now
ho - ly en - deav - or is now to be - gin, And

Gm F A A7 Gm6 A7 373

hurls down his gaunt - let to thee! I am
vir - tue shall tri - umph at last! I am

D A D A

I, Don Qui - xo - te, the Lord of La Man - cha, De -
I, Don Qui - xo - te, the Lord of La Man - cha, A

Bm F#m Em7 A Am

- stroy - er of e - vil am I. I will
name all the world soon will know. I com -

Dm Am Dm Am

march to the sound of the trum - pets Of glo - ry for -
- mend now my soul to the wild winds Of for - tune, oh

Dm C7 F Am Dm

- ev - er to con - quer or die. 1. Hear me,
whith - er so -

F Am Dm

- ev - er they blow. 2. Hear me,

ag Dm

Whith - er so - ev - er they blow.

F Am *rall.* Dm Am7 Dm

On - ward to glo - ry I go!

HAPPINESS IS

Words and Music by
PAUL PARNES
and PAUL EVANS

Chorus

HAP-PI-NESS IS, _____ HAP-PI-NESS IS, _____ HAP-PI-NESS IS' _____

To Coda last time

Dif-f'rent things to dif-fer-ent peo - ple, That's what HAP-PI-NESS IS. 1. To a
2. To a
3. On a
4. To a

Verse

preach - er, _____ it's a prayer, prayer, prayer; To the Bea - tles, _____ it's a
beat - nik, _____ it's his beard, beard; To a mon - ster, _____ some-thing
des - ert, _____ it's a drink, drink, drink; To a show - girl, _____ it's a
sail - or, _____ it's the sea, sea, sea; To my moth - er, _____ why, it's

Yeah! Yeah! Yeah! To a golf - er, _____ it's a hole in
weird, weird, weird. To a night owl, _____ it's a good day's
mink, mink, mink. To a bank - er, _____ lots and lots of
me, me, me. To the bird - ies, _____ it's the sky a -

one; To a fa - ther, it's a brand new son. _____
sleep; To the Yan-kees, it's a four game sweep. _____
dough; To a rac - er, it's a G. T. O. _____
bove; But to my mind, it's the one I love. _____

HAP - PI-NESS

Coda

That's what HAP-PI-NESS IS, HAP-PI-NESS IS.

375

DANKE SCHOEN

Lyrics by
KURT SCHWABACH
MILT GABLER

Music by
BERT KAEMPFERT

G **D7**

Dank - e Schoen, _____ dar - ling, Dank - e Schoen, _____
Dank - e Schoen, _____ dar - ling. Dank - e Schoen, _____

G **G7**

Thank you for _____ all the joy and pain; _____ Pic - ture shows, _____
Save those lies _____ dar-ling don't ex-plain; _____ I re-call _____

C **G** **D7**

_____ sec-ond bal - co-ny _____ was the place we'd meet, sec - ond seat,
_____ Cen-tral Park in fall, _____ how you tore your dress, what a mess,

G **D7** **Ab**

Go Dutch treat, you were sweet. Dank - e Schoen, _____ dar - ling,
I con-fess that's not all. Dank - e Schoen _____ dar - ling,

Eb7 **Ab**

Dank - e Schoen, _____ Thank you for _____ walks down lov - er's lane; _____
Dank - e Schoen, _____ Thank you for _____ see - ing me a - gain; _____

Ab7 **Db**

_____ I can see _____ hearts carved on a tree, _____
_____ Tho' we go _____ on our sep - 'rate ways, _____

Ab **Eb7** **Ab** **1. Eb7**

_____ Let-ters in - ter-twined for all time, yours and mine, that was fine.
_____ Still the mem - 'ry stays for al-ways, my heart says, _____

2. Eb7 **Ab** *fade out* **Eb7** **Ab** **Eb7** **Ab**

Dank - e Schoen wied - er-sehn Dank - e Schoen

THIS IS MY SONG

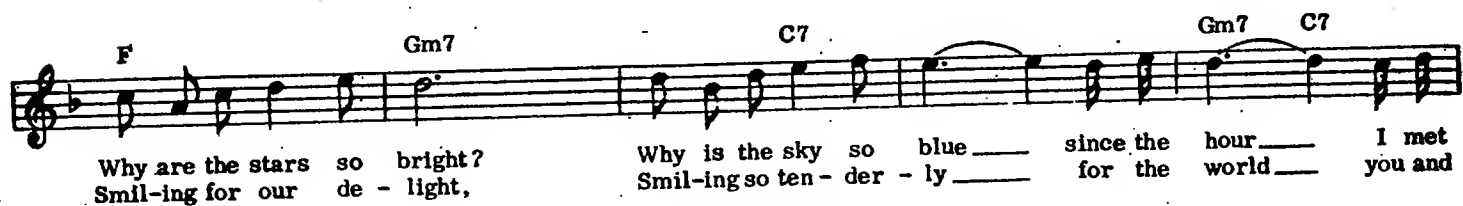
Barcarolle

Verse

F



Why is my heart so light?
Flow - ers are smil - ing bright



Why are the stars so bright?
Smil-ing for our de - light,

Why is the sky so blue since the hour I met
Smil-ing so ten - der - ly for the world you and



you? A - lone I sing in
me. I know why the world is

moon - light with you in my heart su -
smil - ing, smil-ing so ten - der -



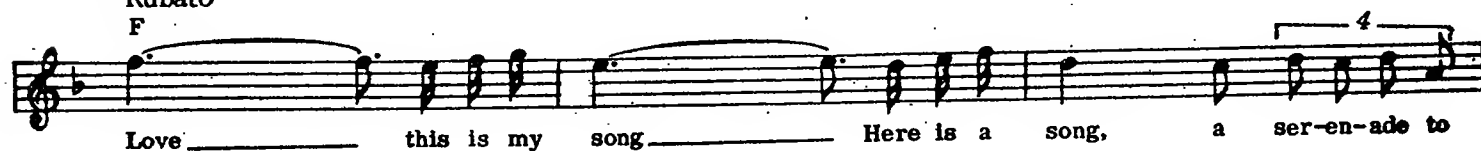
preme - ly; To hear you say I love you
It hears the same old sto - ry

That is my hope my dream.
Through-out e - ter - ni - ty.

Chorus

Rubato

F



Love this is my song Here is a song, a ser-en-ade to



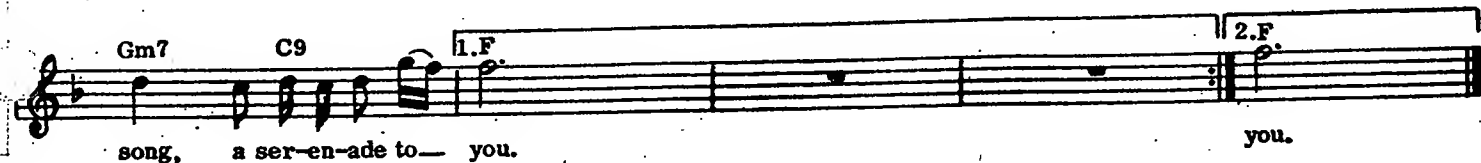
you The world can-not be wrong If in this



world there's you I care not what the world may say With -



out your love there is no day Love this is my song Here is a







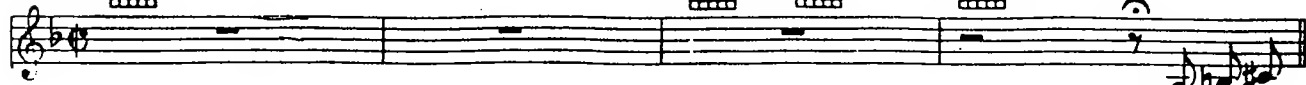
song, a ser-en-ade to you.



you.

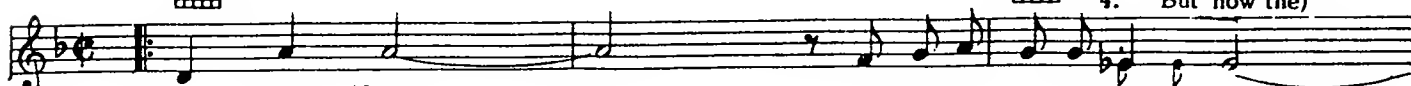
IT WAS A VERY GOOD YEAR

Words And Music By **ERVIN DRAKE**











1. When I was
- (2. When I was)
- (3. When I was)
- '4. But now the

sev - en - teen, _____
 twen - ty - one, _____
 thir - ty - five, _____
 days are short, _____



It was a ver-y good year, _____
 It was a ver-y good year, _____
 It was a ver-y good year, _____
 I'm in the au-tumn of the year; _____







_____ It was a ver-y good year _____
 _____ It was a ver-y good year _____
 _____ It was a ver-y good year _____
 _____ And now I think of my life _____


_____ for small town girls and _____
 _____ for cit - y girls who _____
 _____ for blue - blood - ed girls of _____
 _____ as vin - tage wine from _____

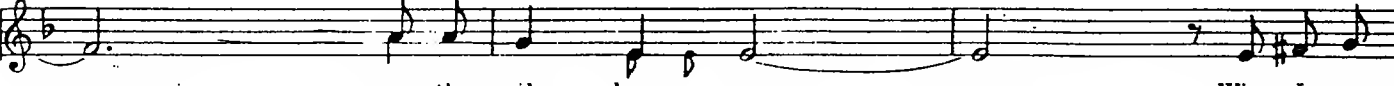





soft sum - mer nights, _____
 lived up the stair, _____
 in - de - pen - dent means, _____
 fine old kegs, _____



We'd hide from the lights _____
 With per - fumed hair _____
 We'd ride in li - mou - sines _____
 From the brim to the dregs _____

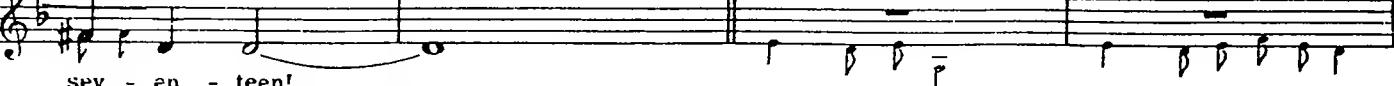




_____ on the vil - lage green _____
 _____ that came un - done _____
 _____ their chauffeurs would drive _____
 _____ it poured sweet and clear _____






When I was _____
 When I was _____
 When I was _____
 It was a _____

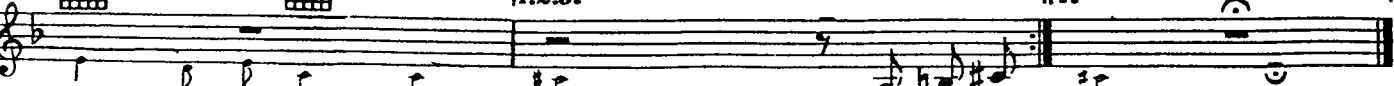





(Whistle first and last time)

sev - en - teen! _____
 twen - ty - one! _____
 thir - ty - five! _____
 ver-y good year! _____



2. When I was
3. When I was
- 4 But now the

TINY BUBBLES

(HUA LI'I)

Words and Music by
LEON POBER (ASCAP)
(writer of "Pearly Shells")

Moderate (Hawaiian Style)

Tune Like
G C E A

Voice

F **C7**

(English) TI - NY BUB-BLES (TI - NY BUB-BLES) in the wine (in the wine) Make me
(Hawaiian) HU - A LI' - I (HU - A LI' - I) I KA WAI - NA (I KA WAI - NA) AU HAU' -

hap - py (make me hap - py) Make me feel fine. (make me feel fine) TI - NY
O - LI (AU HAU' - O - LI) I KA WA AU I - NU (I KA WA AU I - NU) HU - A

F **F7** **Bb** **Bbm**

BUB - BLES (TI - NY BUB-BLES) Make me warm all HOI - ver With
LI' - I (HU - A LI' - I) WAU HA - A - WI HOI HOI A

F **C7** **F** **Last Time Fine**

feel - in' that I'm gon - na love you ill the end of time.
I - NI NU - I I KA WA AU NA - NA I - A O - E.

Bb

1. So, here's to the gold - en moon, And
2. So, here's to the gin - ger lei I

F **Bbm** **G7**

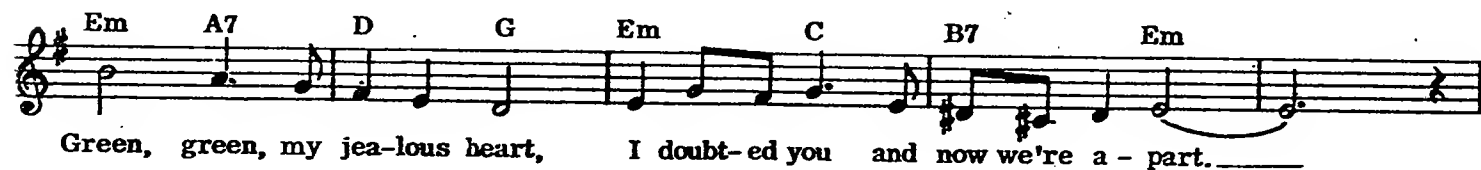
here's to the sil - ver sea; And most - ly, here's
give you to day; And here's ly, here's
NU HO' - O - MA - HA - LO KA' - U - A. I KO KA' - U - A A

C7

toast to you and me. TI - NY
will not fade s way. HU - A
LO - HA MAU LO - A.

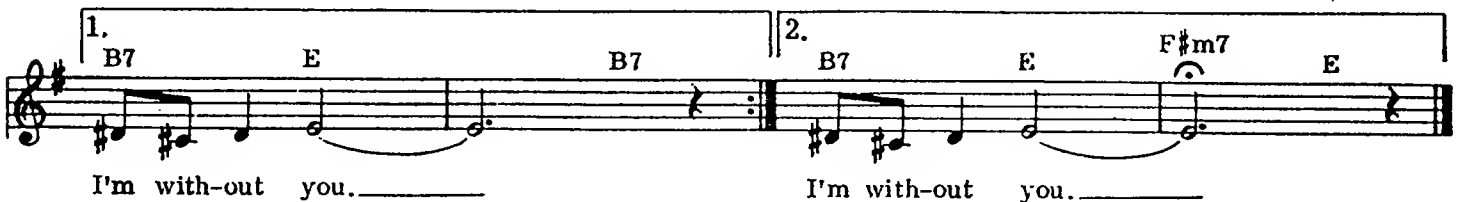
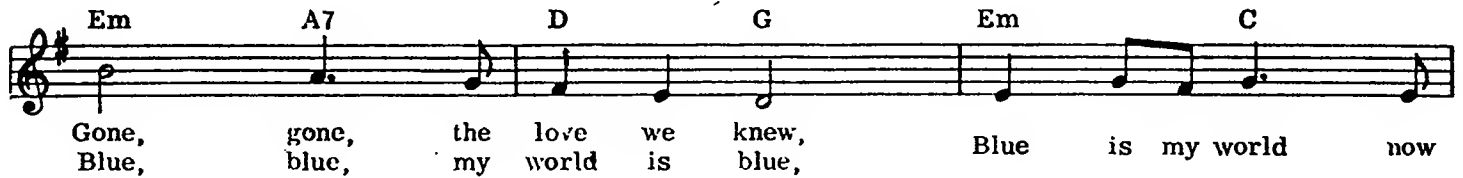
LOVE IS BLUE

Moderately Slow (with an easy flow)



Somewhat more broadly





French Lyric

Verse 1.

1. Doux, doux, l'amour est doux
Douce est ma vie, ma vie dans tes bras
Doux, doux, l'amour est doux
Douce est ma vie, ma vie pres de toi ---
Bleu, bleu, l'amour est bleu
Berce mon coeur, mon coeur amoureux
Bleu, bleu, l'amour est bleu
Bleu comm' le ciel qui joue dans tes yeux ---

Comme l'eau Comme l'eau qui court
Moi mon coeur Court apres ton amour.

Verse 2.

2. Gris, gris, l'amour est gris
Pleure mon coeur lorsque tu t'en vas
Gris, gris, le ciel est gris
Tombe la pluie quand tu n'es plus la ---
Le vent, le vent gemit
Pleure le vent lorsque tu t'en vas
Le vent, le vent maudit
Pleure mon coeur quand tu n'es plus la ---

Comme l'eau Comme l'eau qui court
Moi mon coeur Court apres ton amour.

Verse 3.

Bleu, bleu, l'amour est bleu
Le ciel est bleu lorsque tu reviens
Bleu, bleu, l'amour est bleu
L'amour est bleu quand tu prends ma main ---
Fou, fou, l'amour est fou
Fou comme toi et fou comme moi
Bleu, bleu, l'amour est bleu
L'amour est bleu quand je suis a toi.

UP, UP AND AWAY

G **F** **Bb**

Would you like to ride in my beau-ti-ful bal-loon? Would you like to glide
 world's a nic-er place in my beau-ti-ful bal-loon. It wears a nic-er face
 Love is wait-ing there in my beau-ti-ful bal-loon, Way up in the air

Ab **Db** **Db7**

in my beau-ti-ful bal-loon? We could float a-mong the stars to- geth- er,
 in my beau-ti-ful bal-loon. We can sing a song and sail a- long the
 in my beau-ti-ful bal-loon. If you'll hold my hand we'll chase your dream a-

Ebm7 **Ab9** **Db** **Ebm7** **Db** **E7**

you and I, —
 sil-ver sky. For we can fly!
 cross the sky,

A **D** **G** **A** **G** **F**

Up, up and a-way, my beau-ti-ful, my beau-ti-ful bal-loon!

A **G** **F** **A** **G** **F** **A** **G** **F**

The

To next strain *3. Fine* *Repeat & Fade*

C **Emi** **Dmi7** **G7** **C**

Sus-pend-ed un-der a twi-light can-o-py We'll search the clouds for a star to

Dmi7 **G7** **Eb** **Gmi** **Fmi7**

guide us. If by some chance you find your-self lov-ing me,

Bb7 **Gb** **Ab** **G** **F** **Eb** **D5al Fine**

We'll find a cloud to hide us, Keep the moon be-side us.

ANEMA E CORE, WITH ALL MY HEART AND SOUL

English Words by
MANN CURTIS and HARRY AKST
Italian Words by TITO MANLIO
Music by SALVE d'ESPOSITO

Tenderly_G

My life I'd give for you, A-NE-MA E CO-RE, I

on - ly live for you, A-NE-MA E CO-RE, I have but one de -

sire and it's to love you, With all my heart, With all my soul, My whole life

through. From stars I'll make your crown and kneel be - fore you.

I pray you'll take my hand, for I a - dore you,

O - pen up the doors lead - ing to heav - en,

heav - en mine and yours, A-NE-MA E CO-RE.

Chords and Fingerings:

- G- 3
- Am D7 Am
- Am7 G+
- Am7 D7 3
- G D+ G A- G
- Gm 3
- D
- B7 3
- Em 3
- A7 3
- Am7 D7 A- G
- G- 3
- Am D7
- Am Am7 G+
- Am7 D7 3
- G
- E7 3
- Am
- Om
- 1m
- G
- Am7 D7 3
- G
- Om E7 3
- A

CARA MIA

Italian Lyric by
GAGIS

(NON TI SCORDERÒ)

Original Words and Music by
TULIO TRAPANI
and LEE LANGE

Moderately, with feeling

CA - RA MI - A why must we say good - bye?
Non ti scor - de - rò, tu lo sai per - chè

Each time we part, my heart wants to die. My
il pri - mo_a - mor sei sta - to per me. Dei

dar - ling, hear my pray'r, CA - RA MI - A fair
ba ci miei d'al - lor ti ri - cor - di, tu?

Here are my arms, you a - lone will share.
Io non li pos - so scor - dar mai più.

All I want is you for ev - er - more, To
Sem - pre vi - vi son nel mio pen - sier que -

have, to hold, to love, a - dore.
gli at - ti - ni dol - cis si - ni

CA - RA MI - A mine say those words di - vine,
Non ti scor - de - rò, tu lo sai per chè

I'll be your love till the end of time.
tut - to il mio_a - mo - re l'ho da - to_a te!

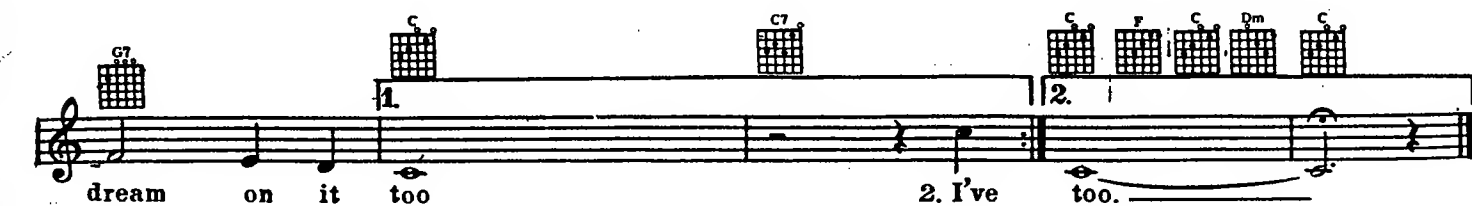
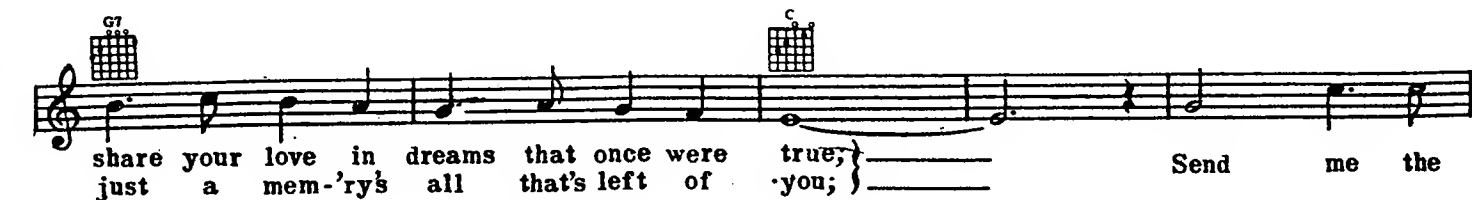
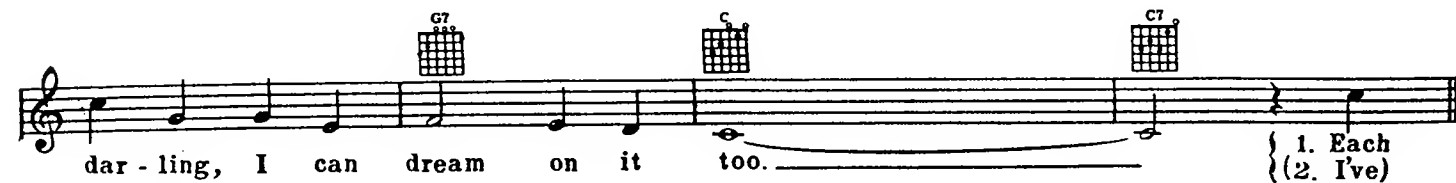
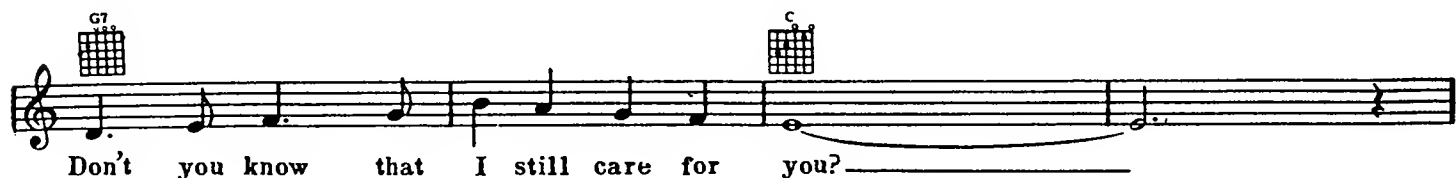
2. end of time.
da - to_a te!

Recorded by DEAN MARTIN

SEND ME THE PILLOW YOU DREAM ON

Words and Music by
HANK LOCKLIN

Chorus



PEANUTS

By
LUIS GUERRERO

Brightly



Chord diagrams shown above the staves:

- Staff 1: P, A7
- Staff 2: P
- Staff 3: D7, G
- Staff 4: P, A7, P, P, 1., 2.
- Staff 5: E7, A
- Staff 6: E7, A, E7, A, 1.
- Staff 7: A, E7, A, P, 2.
- Staff 8: A7
- Staff 9: P, D7, G
- Staff 10: P, A7, P

On The Street Where You Live

I have of - ten walked down this street be - fore
 But the pave - ment al - ways stayed be - neath my feet be - fore.
 All at once - am I sev - 'ral stor - ies high,
 Know - ing I'm on the street where you live.
 Are there li - lac trees in the heart of town?
 Can you hear a lark in an - y oth - er part of town?
 Does en - chant - ment pour out of ev - 'ry door?
 No, it's just on the street where you live.
 And oh, the tow - er - ing feel - ing,
 Just to know some - how you are near!
 The o - ver pow - er - ing feel - ing
 That an - y se - cond you may sud - den - ly ap - pear!
 Peo - ple stop and stare they don't both - er me;
 For there's no - where else on earth that I would
 rath - er be. Let the time go by. I won't
 care if I can be here on the street where you

Chords: Cm7, F7, Bb6, F7, Bbmaj7, Bb6, F7, Bbmaj7, Bbdim, C9, F7, Cm7, F7, Cm, Fdim, Cm7, Bbm, Dm7, Bb6, Dm7, Bb, C7, F9, Bb, F7+, Bb6, Cm7, F7(b9), Bb6, F7, Bbmaj7, Bb6, F7, Bbmaj7, Bbdim, C9, F7, Cm7, F7, Cm, Fdim, Cm7, Bbm, Dm7, Bb6, Dm7, Bb, C7, F9, Bb, F7, Bb, Bb, D7, Am, Cdim, Bb6, Bbmaj7, Bbmaj7, Bbdim, Bb, Bbmaj7, Bb7, Bb6, Bbdim, Bb, Gm6, am7, Bbmaj7, Bb6, Bb, Cm7, F7, Bb6, F7, Bbmaj7, Bb6, Bbmaj7, Bbdim, C9, F7, Cm7, F7, Cm, Fdim, Cm7, Bbm6, D+, Dm7, Bb6, C9, F9, Bb, F7



"My Fair Lady" I've Grown Accustomed To Her Face

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

I've grown ac - cus - tomed to her face. She al - most
I've grown ac - cus - tomed to her face. She al - most
makes the day be - gin. I've grown ac -
makes the day be - gin. I've got - ten
cus - tomed to the tune, She whist - les night and noon, Her
used to hear her say: "Good morn - ing" ev - 'ry day, Her
smiles, her frowns, her ups, her downs are se - cond
joys, her woes, her highs, her lows are se - cond
na - ture to me now; Like breath - ing
na - ture to me now; Like breath - ing
out and breath - ing in I was se -
out and breath - ing in I'm ver y
rene - ly in - de - pen - dent and con - tent be - fore we met;
grate - ful she's a wo - man and so eas - y to for - get.
Sure - ly I could al - ways be that way a - gain and yet, I've grown ac -
Rath - er like a ha - bit one can al - ways break and yet, I've grown ac -
cus - tomed to her looks; Ac - cus - tomed to her voice; Ac -
cus - tomed to the trace of some - thing in the air; Ac -
cus - tomed to her face. I've grown ac - face.
cus - tomed to her face. I've grown ac - face.

"THE MOST HAPPY FELLA"

Standing On The Corner

By FRANK LOESSER

1. Stand-ing On The Corn-er watch-ing all the girls go by,
 2. Stand-ing On The Corn-er watch-ing all the girls go by,
 3. Stand-ing On The Corn-er watch-ing all the girls go by,

Stand-ing On The Corn-er watch-ing all the girls go
 Stand-ing On The Corn-er giv-ing all the girls the
 Stand-ing On The Corn-er un-der-neath a spring-time

by
 eye
 sky

Broth-er you don't know a nic-er oc-cu-
 Broth-er if you've got a rich i-mag-i-
 Broth-er you can't go to jail for what you're

pa-tion, Mat-ter of fact neith-er do I. than
 na-tion, give it a whirl, give it a try, Try
 think-ing, Or for the "wooooo" look in your eye. You're on-ly

Stand-ing On The Corn-er watch-ing all the girls, watch-ing all the girls, watch-ing all the
 Stand-ing On The Corn-er watch-ing all the girls, watch-ing all the girls, watch-ing all the
 Stand-ing On The Corn-er watch-ing all the girls, watch-ing all the girls, watch-ing all the

girls go by.
 girls go by.
 girls go by.

Last time *Fine*

I'm the cat that got the cream, Have - n't got a girl,
 Sat - ur - day and I'm so broke, Could - n't buy a girl,

But I can dream, Have - n't got a girl,
 nick - el coke, Still I'm liv - ing like

But I can wish, so I take me down to Main Street And
 A mil - lion - aire, when I take me down to Main Street And

that's where I se-lect my i-mag-i-na-ry dish!
 I re-view the ba-rem pa-rad-ing for me there.

You Belong To Me

Voice *with warm feeling*

See the py-ra-mids a - long the Nile,— Watch the sun-rise on a

trop - ic isle,— Just re-mem-ber, dar-ling, all the while—

YOU BE-LONG TO ME. See the mar-ket place in old Al-giers,—

Send me pho-to-graphs and sou - ve - nirs,— Just re-mem-ber when a dream ap-pears,

YOU BE-LONG TO ME. I'll be so a - lone with - out you,—

May - be, you'll be lone - some too, and blue.

Fly the o - cean in a sil-ver plane, See the jun-ple when it's wet with rain,—

Just re-mem-ber 'til you're home a-gain, YOU BE-LONG TO ME. ME.

MONTEGO BAY

Verse:

G C G

1. Ver - non - 'll meet me when the Bo - ac lands, 7
 Gil - lian - 'll meet me like a broth - er would, I
 lay on a li - lo till I'm lob - ster red, I

C G

Keys to the M. G. will be in his hands. Ad - just to the driv - ing 'n' I'm
 think I re - mem - ber but it's twice as good. Like how cool the rum is from his
 still feel the mo - tion here at home in bed. I tell you it's hard for me to

C G C G Am7

on my way, it's all on the right side in Mon - te - go Bay.
 sil - ver tray, I thirst to be thirst - y in Mon - te - go Bay. Sing out:
 stay a - way, you ain't been till you been high Mon - te - go Bay.

Chorus:

G C G

Oh oh oh oh oh oh oh oh oh Oh oh oh oh oh oh oh

C G C G

oh oh oh Come sing me Lal Come sing me Mon - te - go Bay.

1. 2. 3.
C G C G

Oh' oh oh oh oh oh oh oh oh. 2. 'N' oh oh oh.
 3. I'll

Repeat and fade

C G G C G

(whistle) (whistle)

392 CAN'T TAKE MY EYES OFF YOU

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a series of staves with vocal lines and piano accompaniment. The lyrics are written below the vocal staves. Chord symbols are placed above the piano staves. The score includes a chorus, a bridge, and an instrumental section.

You're just too good to be true, ——— Can't take my
 way that I stare, ——— There's noth - ing

eyes off of you ——— You'd be like heav - en to touch, I wan - na
 else to com - pare, ——— The sight of you leaves me weak, There are no

hold you so much, At long last love has ar - rived, And I thank
 words left to speak, But if you feel like I feel, please let me

God I'm a - live. } You're just too good to be true, Can't Take My
 know that it's real. }

Eyes Off of You. Par - don the Eyes Off of You.

Abm Ab Abm Ab Abm Ab Eb+ Eb6 Eb+ Eb6 Eb+ Eb6

Abm Ab Abm Ab Abm Ab Eb+ Eb6 Eb+ Eb6 C7b9

Cm7 Fm7 Bb7
 I love you ba - by, — and if it's quite all right, — I need you,

Eb Cm7 Fm7
 ba - by, — to warm the lone - ly night, — I love you, ba - by, —

Bb7 Eb6 Cm7 Fm7
 trust in me — when I — say: Oh pret - ty ba - by, — don't bring me

Bb7 Eb Cm7
 down, I pray, — Oh pret - ty ba - by, — Now that I've found you, stay, — And let me

Fm7 D9 Db7 Bb7 D.S. al
 love you, — ba - by, Let me love you. — You're just too

Fm7 Bb7 Eb
 ba - by, — And if it's quite all right, — I need you, ba - by, — to warm the

Cm7 Fm7 Bb7 Eb6 Cm7
 lon - ly night, — I love you, ba - by — trust in me when I say: Oh pret - ty

GOIN' OUT OF MY HEAD

Words and Music by
TEDDY RANDAZZO and
BOBBY WEINSTEIN

Slowly with a beat

Well I think I'm go-ing out of my head — Yes I
(And I) think I'm go-ing out of my head — 'Cause I

think I'm go - ing out of my head — o - ver you — o - ver
can't ex-plain the tears that I shed — o - ver you — o - ver

you — I want you to want me I
you — I see you each morn - ing; But

need you so bad-ly, I can't think of an - y - thing but you — And I
you just walk past me you don't e - ven know that I ex -

1st — Go-in' Out Of My Head — o - ver you — out of my
head — o - ver you — Out of my head day — and night,

Night and day and night wrong — or right, I must think of a

way — in - to your heart, — There's no rea - son

why my be - ing shy should keep us a - part. —

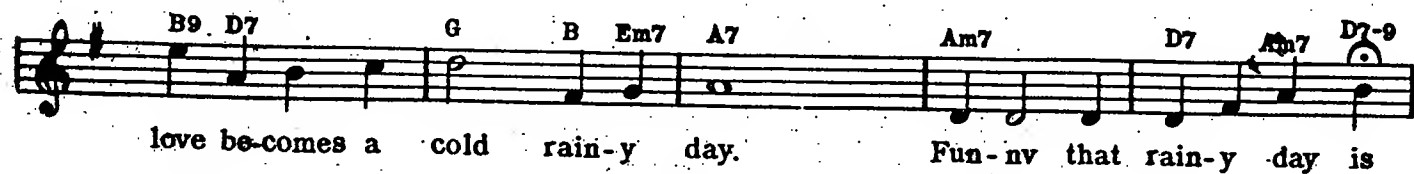
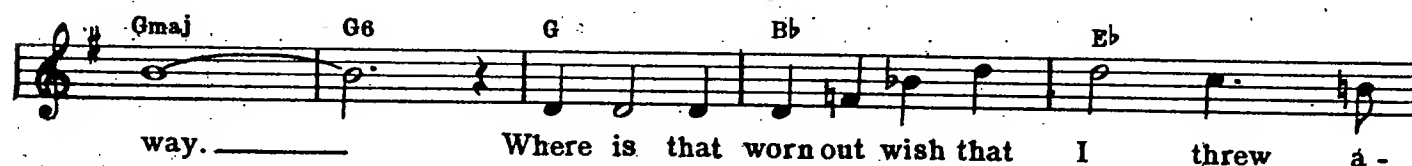
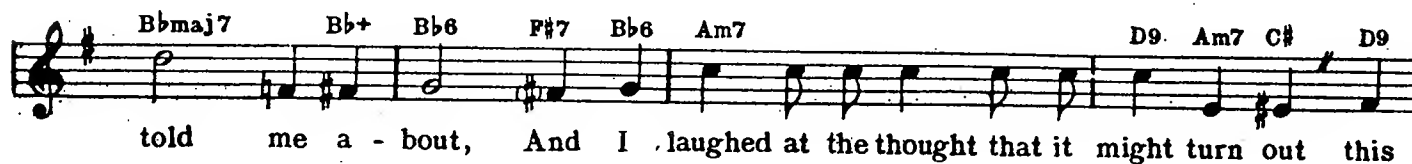
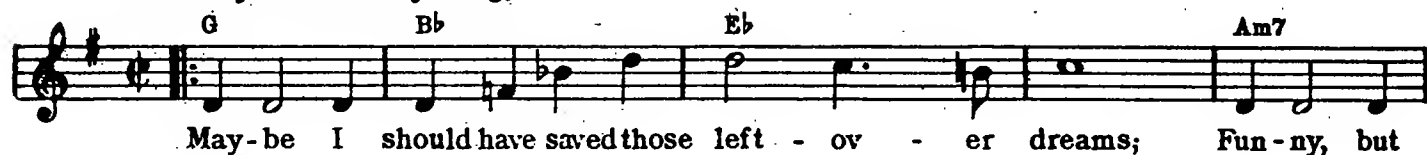
— And I think I'm go - ing out of my head. — Yes I

Here's That Rainy Day

Lyric by
JOHNNY BURKE

Music by
JAMES VAN HEUSEN

Broadly (*with much feeling*)



I'M ALONE BECAUSE I LOVE YOU

By
JOE YOUNG

Moderato

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Moderato'. The score consists of eight staves of music, each with a line of lyrics and guitar chords indicated above the staff.

Staff 1: Chords: G, E7, A7. Lyrics: I'm A - lone Be - cause I Love You, _____

Staff 2: Chords: D7, G. Lyrics: Love you with all my heart; _____ I'm a - lone be -

Staff 3: Chords: E7, A7. Lyrics: cause I had to be true, Sor - ry I can't say the

Staff 4: Chords: D7, G7, C, Dm7, Cdim. Lyrics: same a - bout you. Yes - ter - day's kiss - es are bring - ing me

Staff 5: Chords: C, A7, D7, Em7, Fdim, D7. Lyrics: pain; Yes - ter - day's sun - shine has turned in - to rain. I'm A -

Staff 6: Chords: G, E7, A7, D7. Lyrics: lone Be - cause I Love You, _____ Love you with

Staff 7: Chords: G, D7, G, C, G. Lyrics: all my heart. I'm A - heart. _____

The score includes first and second endings. The first ending leads back to the beginning of the second staff, and the second ending leads to the final chord of the piece.

JUST MY IMAGINATION

(RUNNING AWAY WITH ME)

Words and Music by
NORMAN WHITFIELD
BARRETT STRONG

Moderately

1. Each day through my win - dow, I watch her as she pass - es
2. (Freely) Soon, soon we'll be mar - ried and raise a

by fam-i-ly... I say to my - self; "You are such a luck - y
A co - zy lit - tle home out in the coun - try with two

guy." chil - dren, maybe three. I tell you I To have a girl like her

is tru - ly a dream come true. Out of
can vis - ual - ize it all. This

all the fel-lows in the world, she be - longs to me.
could-n't be a dream, for too real it all seems.

Chorus:
But it was just my i-mag-in-a - tion run - nin' a - way with me,

It was just my i-mag - in - a - tion run - nin' a -

1. way with me. 2. way with me.

SUNNY

Words and Music by
BOBBY HEBB

Moderate rock

1. Sun - ny, — yes - ter - day my life was filled with rain. —
 2. Sun - ny, — thank you for the sun - shine — bou - quet. —

Sun - ny, — you smiled at me and real - ly eased the pain. — Oh, the
 Sun - ny, — thank you for the love you've brought my way. — You

dark days are done, — and the bright days are here, — my sun - ny one — shines so sin - cere, — Oh
 gave — to me — your — all — and all — Now I feel — ten feet tall. —

Sun - ny one so true, — I love you. —

3. Sun - ny, — thank you for the truth you've let me see. —
 4. Sun - ny, — thank you for that smile up - on your face. —

Sun - ny, — thank you for the facts from A to Z. — My —
 Sun - ny, — thank you for that gleam that flows with grace. —

life — was torn — like — wind-blown sand, — Then a rock was formed — when we held hands. —
 You're my spark — of — na - ture's fire, — you're my sweet — com - plete de - sire. —


Sun - ny one so true, — I love you. —

After Repeat
D.C. and fade

BY THE TIME I GET TO PHOENIX

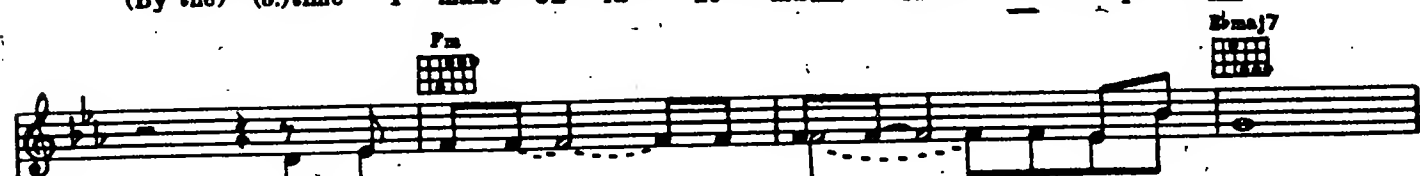
Words and Music by
JIM WEBB

Fm **Bbmaj7**



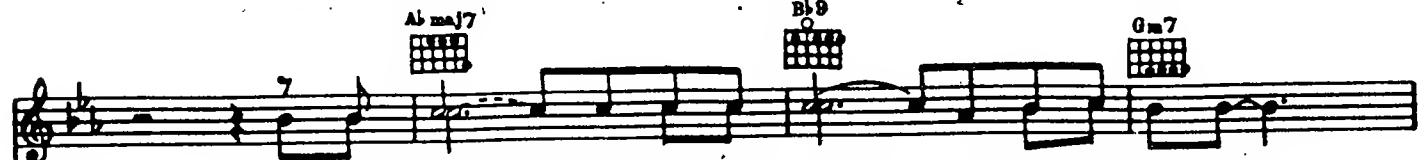
1. By the time I get to Phoe-nix she'll be ris-in'—
 (By the) (2.)time I make Al-bu-quer-que she'll be work-in'—
 (By the) (3.)time I make Ok-la-ho-ma she'll be sleep-in'—

Fm **Bbmaj7**




She'll find the note I left hang-in' on her door.
 She'll pro-bly stop at lunch and give me a call.
 She'll turn soft-ly and call my name out low.

Albmaj7 **Bb9** **Gm7**



She'll laugh when she reads the part that says I'm leav-in'—
 But, she'll just hear that phone keep on ring-in'—
 And she'll cry just to think I'd real-ly leave her—

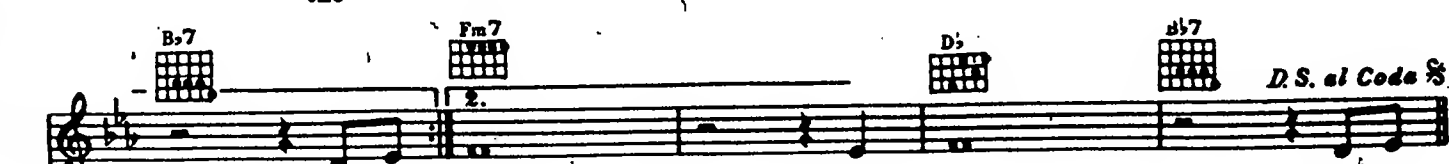
Cm **Fm7** **Db**



To Coda **Fm7** **Db**


'cause I've left that girl so man-y times be-fore.
 off the
 'tho'

Bb7 **Fm7** **Db** **Bb7** **D.S. al Coda**



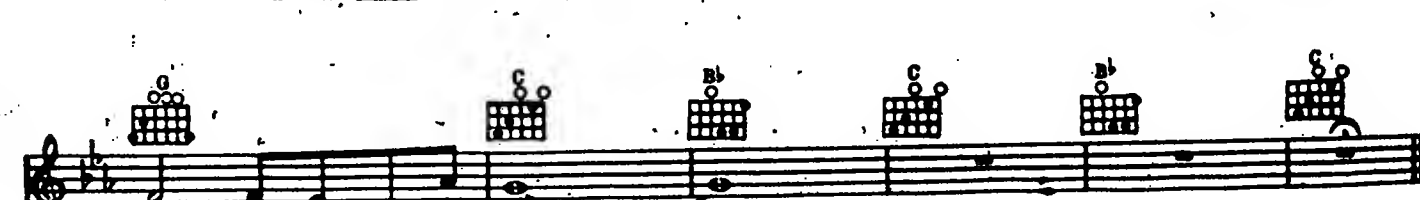
(2.)By the wall, that's all. (3.)By the

CODA **Fm7** **Bb7** **Bbmaj7** **Abmaj7** **Fm**



time and time I've tried to tell her so, she just did-n't know,

G **Bb** **G** **Bb** **G**



I would real-ly go.

BRIDGE OVER TROUBLED WATER

Rubato

When you're wea - ry, — feel — in' — small,
 down and out, — When you're on the street,

When tears are in your eyes, — I'll dry them — all;
 When eve - ning falls so hard — I will com - fort — you.

I'm on your side. — Oh, — when times — get
 I'll take your part. — Oh, — when dark - ness

In tempo

rough — And friends just can't be — found, — } Like a
 comes And pain is all a — round, — }

Bridge O - ver Trou - bled Wa - ter I will lay me down. Like a

Bridge O - ver Trou - bled Wa - ter I will lay me down.

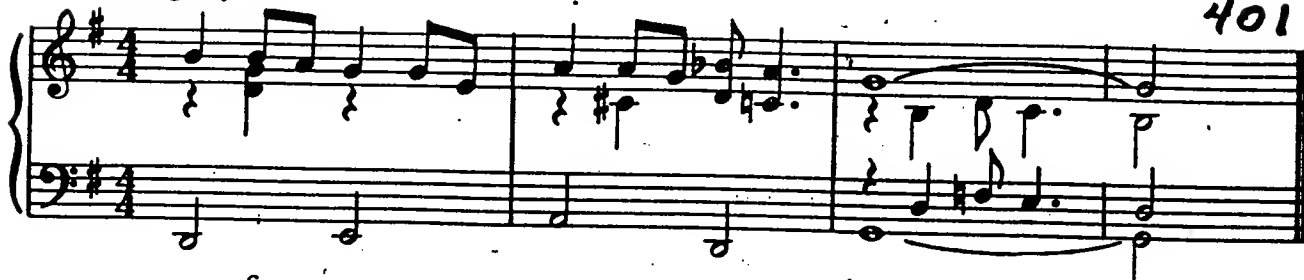
Rubato

When you're

Put Your Hand In The Hand

Brightly

401



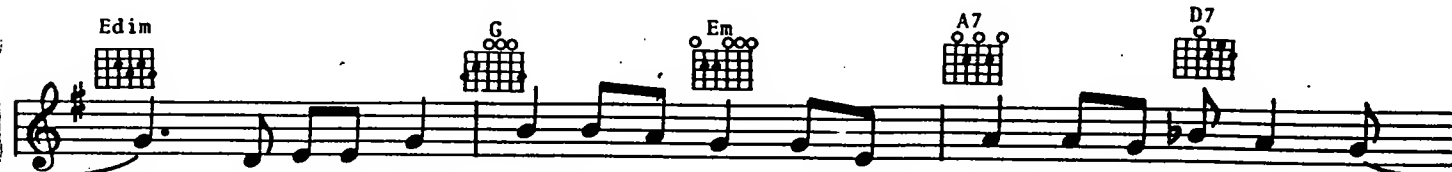
Put your hand in the hand of the man who stilled the wa-ter.



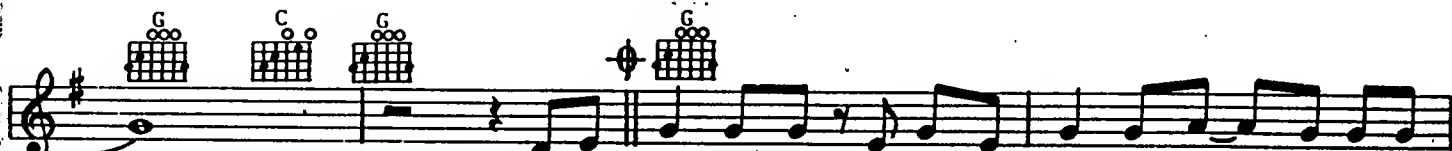
Put your hand in the hand of the man who calmed the sea.



Take a look at yourself and a you can look at oth - ers dif-f'rent-ly



By puttin' your hand in the hand of the man from a Gal-i- lee.



Ev'-ry time I look in-to the ho-ly book I wanna
Mama



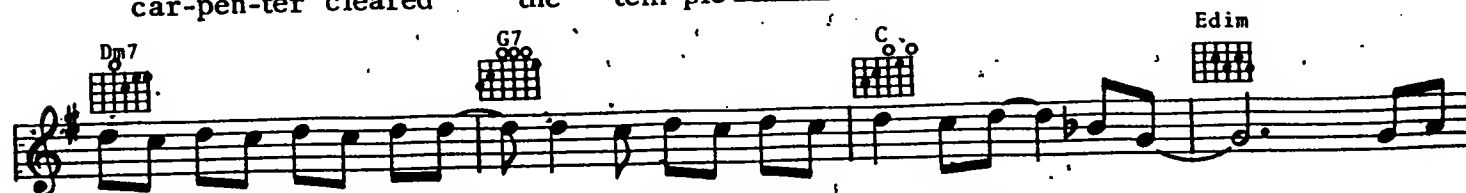
tremble.

When I read a-bout the part where a

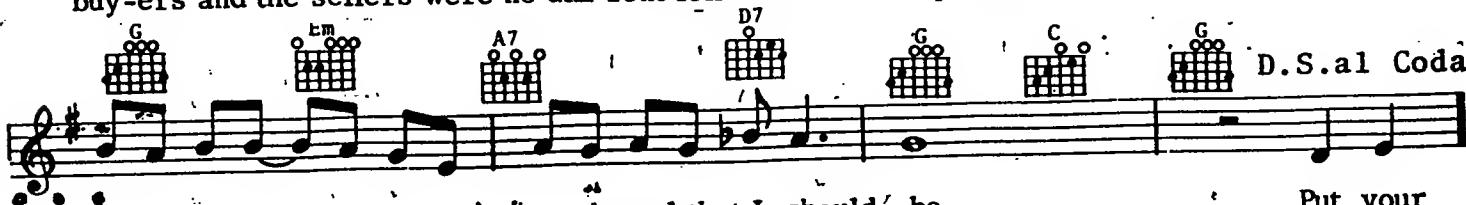
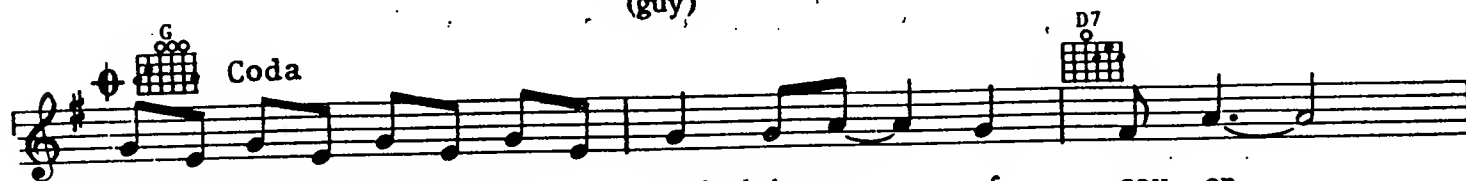
402.



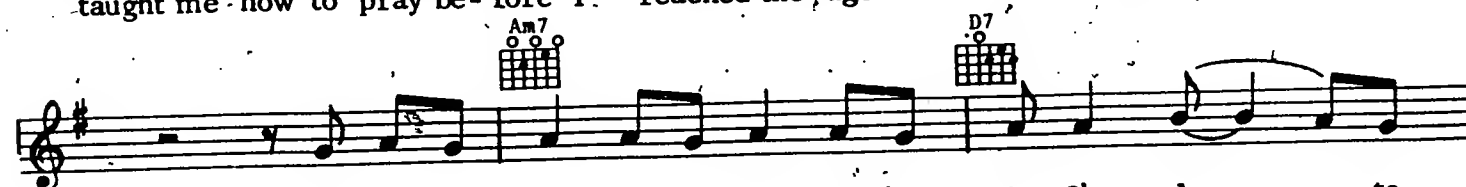
car-pen-ter cleared the tem-ple _____ For the



buy-ers and the sellers were no diff'rent fellas than what I profess to be. _____ And it

causes me pain to know I'm not the gal that I should be. _____ Put your
(guy)

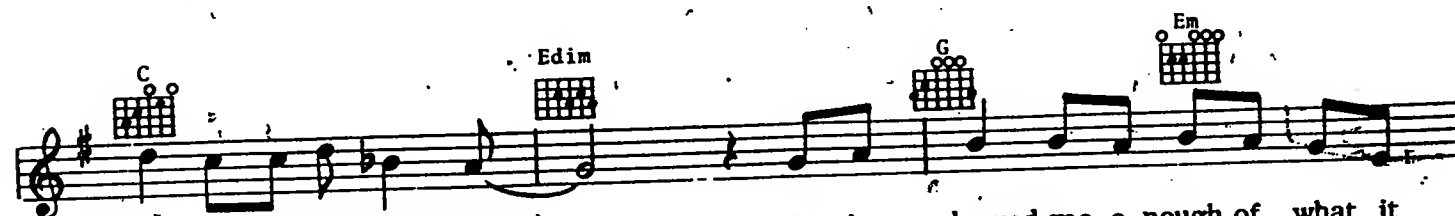
taught me how to pray be-fore I reached the age of sev-en. _____



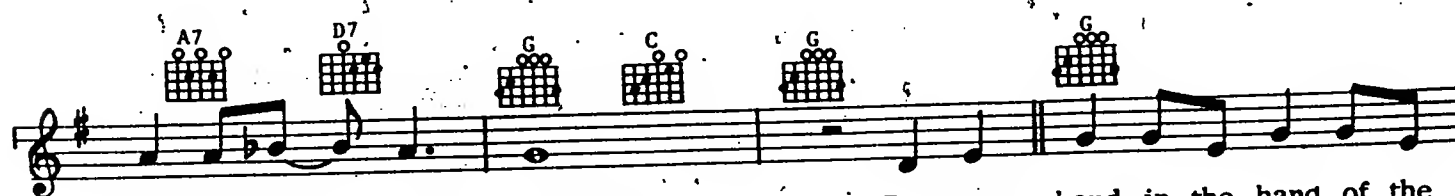
And when I'm down on my knees that's a when I'm close _____ to



heaven. _____ Daddy lived his life with two kids and a wife you



do what a you must do _____ But he showed me e-nough of what it

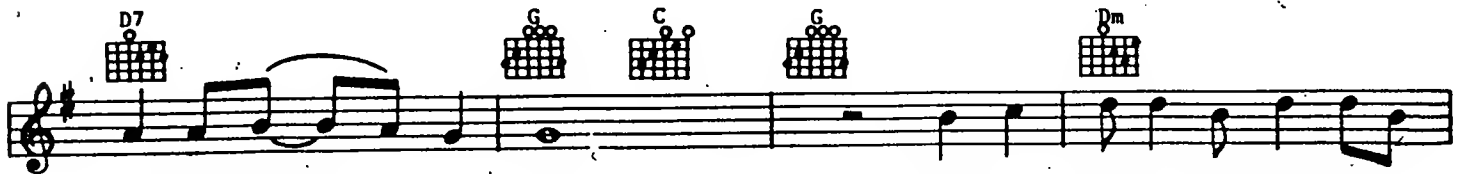


takes to get you through. _____ Put your hand in the hand of the

403.



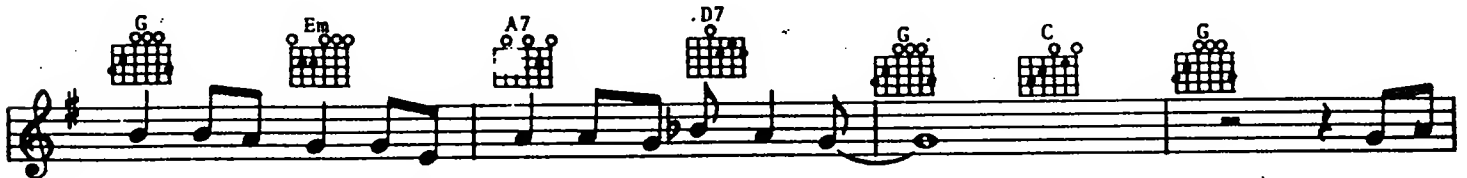
man who stilled the wa-ter. _____ Put your hand in the hand of the



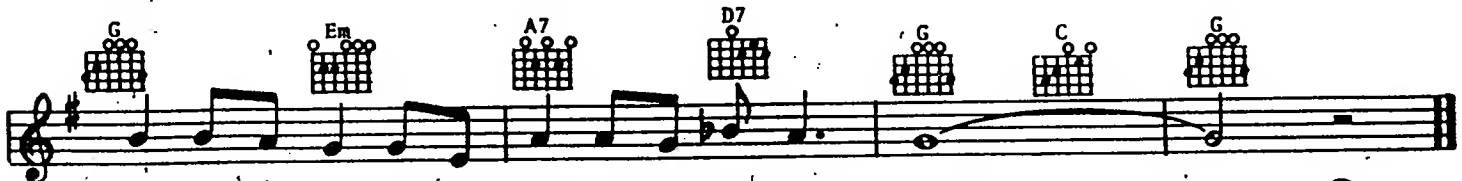
man who calmed the sea. _____ Take a look at yourself and a



you can look at oth-ers diff'rent-ly. _____ By put-tin' your



hand in the hand of the man from a Gal-i - lee. _____ Put your



hand in the hand of the man from a Gal-i - lee. _____

SUPERSTAR

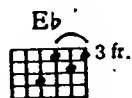
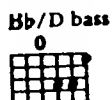
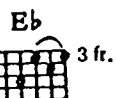
Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT

Verse

Moderately slow



1. Long a-go. and, oh, so
2. Lone-li-ness is such a

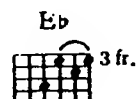
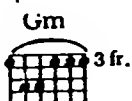
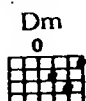


far a-way
sad af-fair.

I fell in
and I can

love with you
hard-ly wait

be-fore the
to be with

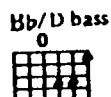


sec-ond show.
you a-gain.

Your gui-tar,
What to say.

it sounds so
to make you

sweet and clear,
come a-gain?



but you're not
Come back to

real-ly here,
me a-gain,

it's just the
and play your

ra-di-o.
sad gui-tar.

Chorus

405

E \flat 3 fr.
Dm 0
Cm 3 fr.
B \flat

Don't you re-mem-ber you told me you love me ba by? — You

E \flat 3 fr.
Dm 0
Cm 3 fr.
B \flat

said you'd be com-ing back — this way — a - gain — may - be. —

E \flat 3 fr.
Dm 0
Cm 3 fr.
B \flat

Ba - by, ba - by, ba - by, ba - by, oh, — ba - by, — I

1. *to Coda* E \flat maj7 x
Gm 3 fr.

love — you, — I real-ly do. *mp*

2. B \flat
D. S. al Coda

I real-ly do.

Coda E \flat maj7 x
E \flat 3 fr.
Dm (add 9)

I real-ly do.

TAKE ME HOME, COUNTRY ROADS

Al - most heav - en, — West Vir - gin - ia, —
 mem - 'ries — gath - er 'round — her, —

Blue Ridge Moun - tains, — Shen - an - do - ah Riv - er.
 min - er's la - dy, — stran - ger to blue wa - ter.

Life is old there, — old - er than the trees,
 Dark and dust - y, — paint - ed on the sky,

young - er than the moun - tains — grow - in' like a breeze —
 mist - y taste of moon - shine, — tear - drop in my eye. —

Coun - try Roads, — take me home — to the

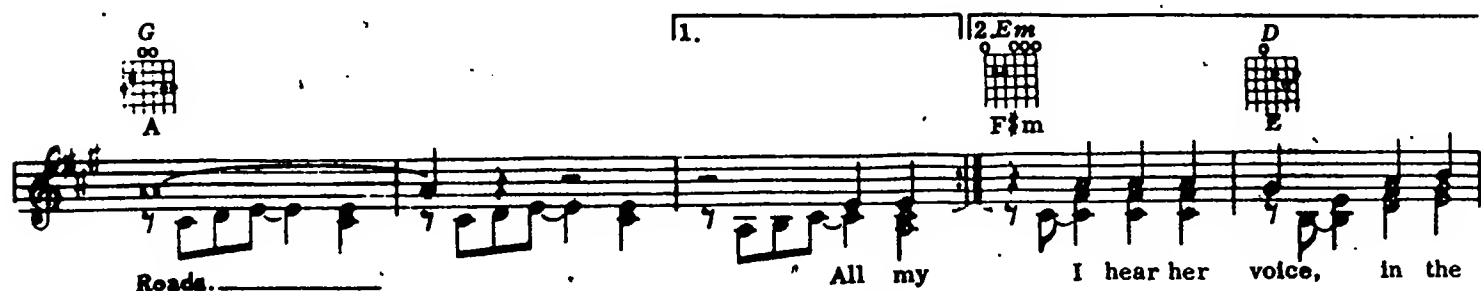
place. — I be - long: — West Vir - gin - ia, —

Chord Diagrams:

- G** (open strings: 2, 3, 4, 5, 6)
- A** (open strings: 2, 3, 4, 5, 6)
- Em** (open strings: 2, 3, 4, 5, 6)
- F#m** (open strings: 2, 3, 4, 5, 6)
- D** (open strings: 2, 3, 4, 5, 6)
- C** (open strings: 2, 3, 4, 5, 6)
- E** (open strings: 2, 3, 4, 5, 6)



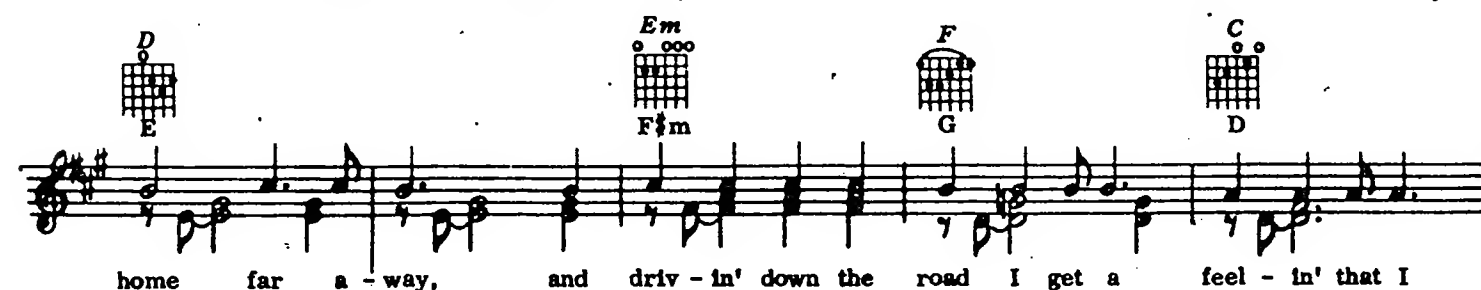
moun-tain mom-ma, Take me home, Coun-try



Roads. All my I hear her voice, in the



'morn - in' hours she calls me, the ra - di - o re - minds me of my



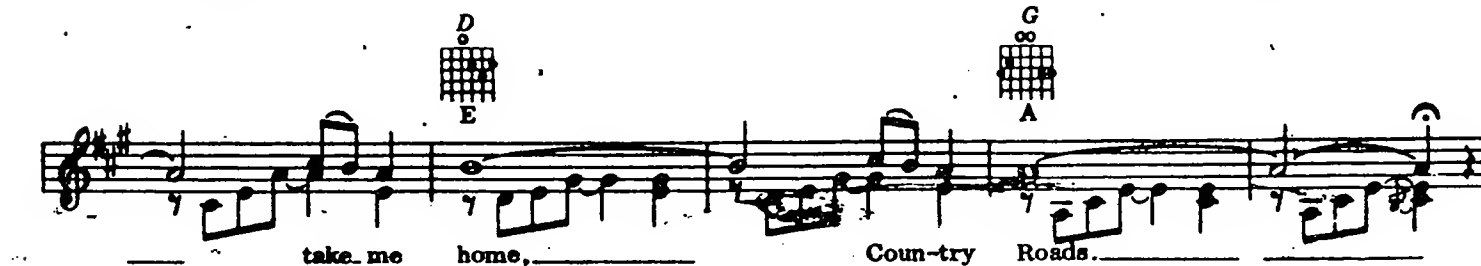
home far a - way, and driv - in' down the road I get a feel - in' that I



should have been home yes - ter - day, yes - ter - day.



Roads, take me home, Coun-try Roads,



take me home, Coun-try Roads.

I DON'T KNOW HOW TO LOVE HIM

FROM THE ROCK OPERA

JESUS CHRIST SUPERSTAR

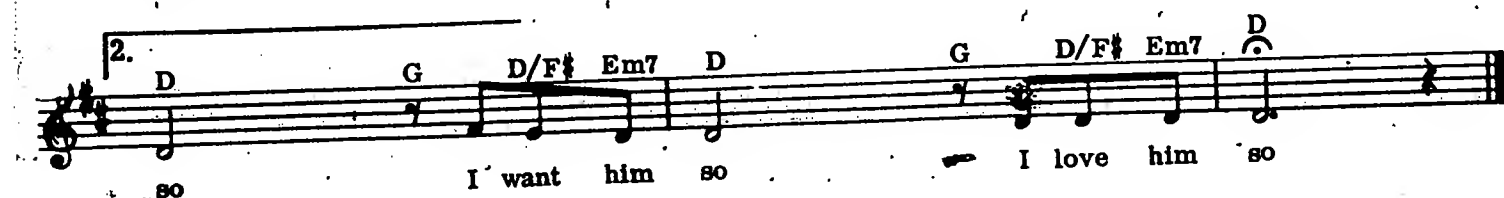
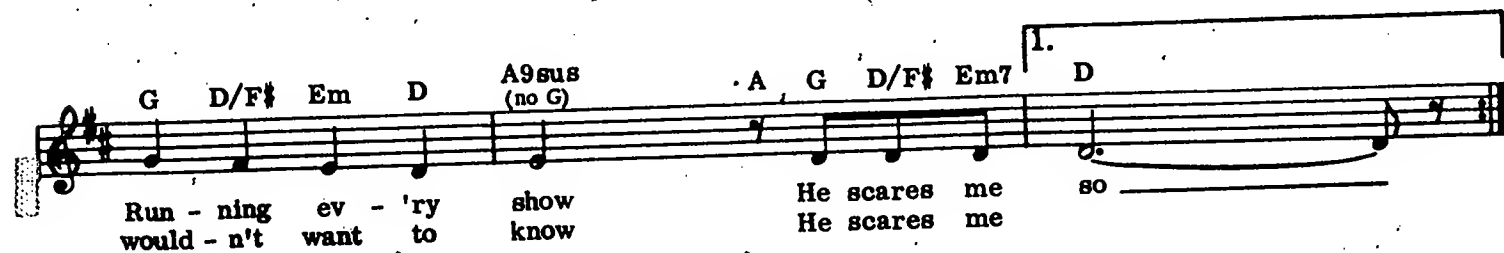
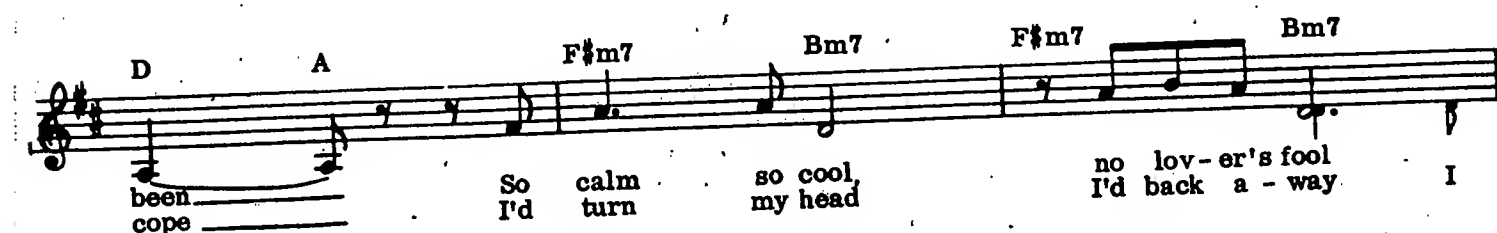
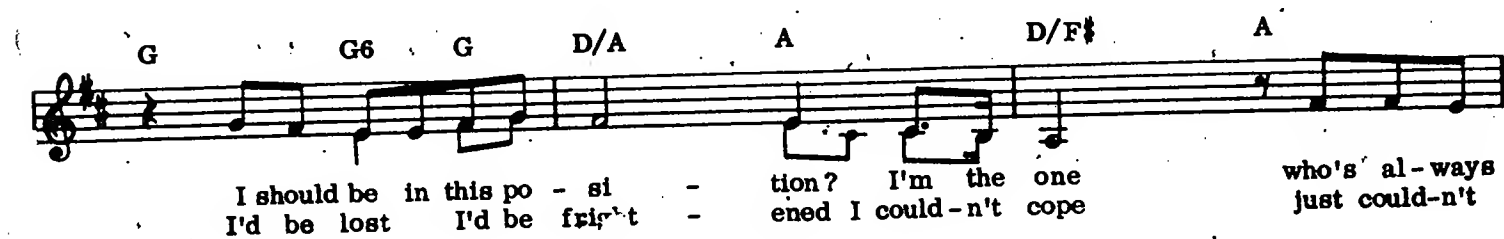
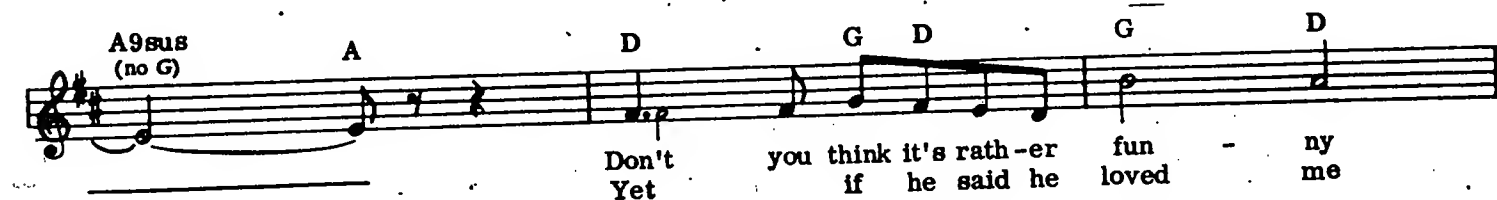
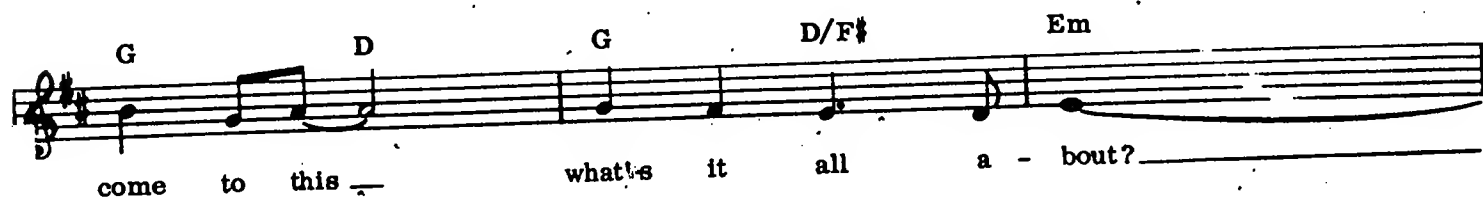
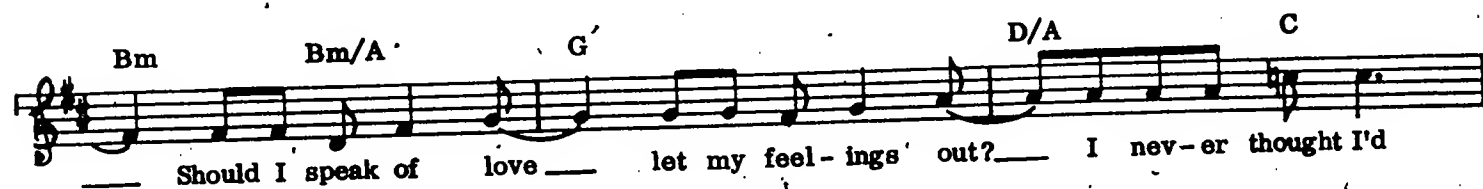
Slowly, Tenderly and Very Expressively



(Mary Magdalene)

I don't know how to love him What to do how to
move him I've been changed yes real-ly changed In these
past few days when I've seen my-self I seem like some - one
else I don't know how to take this
I don't see why he moves me He's a man he's just a
man And I've had so man-y men be-fore In
ver - y man - y ways He's just one more

Chords: D, G, D, G, D, G, G6, G, D/A, A, D/F#, A, D, A, F#m7, Bm, F#m7, Bm, G, D/F#, Em, D, A9sus (no G), A, D, G, D, G, D, D/F#, A, D, A9sus (no G), A, G, D/F#, Em7, D.



SOMETHING

B^b maj 7 B^b 7E^b Words and Music by
GEORGE HARRISON

Guitar and Chord Name

B^b Instruments (Melody)

C Chord Organ

C Instruments (Melody)

Piano or Organ

Pedal and Bass

Some-thing in the way she moves
Some-thing in the way she knows

at-tracts me like no oth-er
And all I have to do is

lov-er.
think of her.

Some-thing in the way she woos me,
Some-thing in the things she shows me,

I don't want to leave her now,
I don't want to leave her now,

You
You

know I be-lieve and how.
Some-where in her smile she knows

that I don't need no oth-er lov-er.
So: e-thing in her style that shows me,

I

C7 F7 Gm

C₇ F₇ Gm

Gm7 C9 E^b D^b F7 B^b To Coda B^b maj 7

B^b 7 E^b C7 F7

B^b 7 C₇ F₇

Gm

Gm7

C9 Eb Db F7 G

411

don't want to leave her now You know I be- lieve and how

Chords: Gm, Gm7, C9, Eb, Db, F7, G. Fingerings: 5, 6+, 5, 8, 5, 6+, 5, 9, 8, 6+, 8, 9, 6+, 5, 5, 6+, 5, 5+, 6, 7. Circle numbers: C7, 7, F, G.

You're ask - ing me will my love grow? I don't know I don't know

Chords: G, C, F, G. Circle numbers: G, C, F, G. Fingerings: 7, 7, 7, 7, 7, 9, 10, 7, 9, 10, 10, 8, 11, 10, 9.

You stick a-round now, it may show. I don't know I don't know

Chords: C, F, Bb. Circle numbers: C, F, Bb. Fingerings: 7, 7, 7, 7, 7, 9, 10, 7, 9, 10, 10, 8, 11, 10, 9. *D. C. al Coda*

Coda

Chords: G, Eb, Db, F7, Bb. Circle numbers: G, C, Bb, F7, Bb. Fingerings: 7, 5, 6+, 5, 5+, 6, 6+.

PROUD MARY

Moderate Beat

G

Right Hand

Left Hand

Pedal

Left a good job in the ci - ty, Work - in' for the man ev-'ry night and day,
Cleaned a lot of plates in Mem-phs, Pumped a lot of pain in New Or-leans,

And I nev-er lost one min-ute of sleep-in' Wor-ry-in' 'bout the way things might have been.
But I nev-er saw the good side of the cit - y, Un-til I hitched a ride on a ri-verboat queen.

CHORUS

D

Em

G

Big wheel keep on turn-in' Proud Mar-y keep on burn-in', Roll-in' roll-in'

Fine G

roll-in' on the riv-er. If you come down to the riv-er, Bet you gon-na find some

D. S. al Fine

peo-ple who live You don't have to wor-ry 'cause you have no mon-ey, Peo-ple on the river are hap-py to give.